

THE  
**A T H E N Æ U M**

JOURNAL

OF

LITERATURE, SCIENCE, THE FINE ARTS, MUSIC,  
AND THE DRAMA.

JANUARY TO JUNE,

1894



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# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3454.

SATURDAY, JANUARY 6, 1894.

PRICE  
THREEPENCE  
REGISTERED AS A NEWSPAPER

**GOVERNMENT GRANT of 4,000*l.* for the PROMOTION of SCIENTIFIC RESEARCH.**—Applications for the year 1894 to be considered at the Annual Meeting of the Government Grant Committee must be forwarded to the SECRETARY, Royal Society, Burlington House, London, W., marked "Government Grant," before March 1, and must be written upon printed forms, which may be obtained from the ASSISTANT SECRETARY.

## ARISTOTELIAN SOCIETY,

22, Albemarle-street, W.  
The Society will meet on the following Evenings, at 8 P.M.:—  
Jan. 8. Mr. H. W. CARR.—Mr. F. H. Bradley's "Appearance and Reality."  
Jan. 22. Mr. A. BOUTWOOD.—Renouvier's "Classification des Sciences."  
Feb. 5. Mr. W. FAIRBROTHER.—Green and his Critics.  
Feb. 19. Mr. HENRI DORANQUET.—The Conception of the Soul in Plato and Aristotle.  
March 5. Mr. G. F. STOUT.  
March 19. SYMPOSIUM.—The Relation of Language to Thought.  
Miss E. E. CONSTANCE JONES, Mr. J. S. MANN, and Mr. G. F. STOUT.  
H. WILSON CARR, Honorary Secretary.

**ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.**—The WINTER EXHIBITION of SKETCHES and STUDIES is NOW OPEN. 5, Pall Mall East, from 10 till 5.

**ELECTION of ASSOCIATES.**—The day appointed for receiving Works by Candidates is WEDNESDAY, February 7th, and the day of Election, FRIDAY, 9th. ALFRED D. PHIPPS, R.W.S., Secretary.

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J. H. ROBERTS, Clerk of the County Governing Body, Carnarvon, 23rd December, 1893.

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**MOUNT VIEW, HAMPSHIRE, N.W.**—The NEXT TERM will begin on MONDAY, January 22.—Reference kindly allowed to Mrs. Benson, Lambeth Palace; Professor Ruskin, Brackwood, Cuckfield; Sir J. Spencer Wells, Golden's Hill, Hampstead.—Prospectus on application to Miss Helen E. BAXTER.

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**KING'S COLLEGE, LONDON.**—The several DEPARTMENTS of the COLLEGE for THEOLOGY, ARTS, and SCIENCE (both Morning and Evening) will REOPEN the SECOND WEEK in JANUARY.—For particulars, stating the Department for which information is required, apply to J. W. CUNNINGHAM, Secretary.

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SATURDAY, JANUARY 6, 1894.

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## LITERATURE

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The daughter who described the "pleasing piety" of the rigorous old Countess was Lady Elizabeth Lindsay, married in 1782 to Lord Hardwicke. Two of her sisters are connected with one of the most popular of modern Scotch ballads. Lady Margaret Lindsay was the victim in 'Auld Robin Gray' (though she married 'Jamie' after Robin's—Mr. Fordyce's—death), and, according to Mr. Hare, her sister Lady Anne Barnard wrote the poem.

Lady Hardwicke, however, is the Lindsay sister with whom these volumes are especially concerned, for of her daughters Lady Caledon, Lady Mexborough, Lady Somers, and Lady Stuart de Rothesay, the last was mother of the two beautiful women whose lives are deviously chronicled in these pages. Lady

Hardwicke, who lived till 1858 (a hundred and seventy years after her father's birth), is a frequent contributor to the correspondence, and her letters are among the brightest in the book. Her husband was Lord Lieutenant of Ireland from 1801 to 1806, and she gives some amusing sketches of Dublin society at that time, and of their reception at the theatre, where Lord Cornwallis had refused to show himself, "lest the galleries should insult him." "I was a good deal alarmed," she wrote, "to find that from time immemorial the Lady Lieutenant enters before his Excellency. I proposed, therefore, with all becoming humility, that I should be permitted to follow him in; but I presently found that my humility was presumption, and that we were to enter in coronation order." However, though trembling with nervousness, she was received with applause; and then his Excellency entered, "and, with a coolness most provoking to one who had stood shaking, he made his semicircular bow to the audience, "God save the King" playing all the time." Another day she went to "the very pretty cascade at the salmon-leap, where we ate boiled potatoes, drank glasses of milk, and devoured newly caught trout broiled by the good woman of the cottage." *Appropos* of Charles Abbot (Lord Colchester) being "too little for that great wig" of the Speaker, Lady Hardwicke tells a story of her great-uncle, the President of the Court of Session:

"At the age of eighty he opened his mind to a friend on the prevailing foible of his life, that had been the bane of his happiness. 'But thank God,' said he, 'I have got over it, and as a proof of this I can venture to tell you my unceasing, unavailing regret at being a little man!' I hope this coincidence will not distress Abbot as much as it did the President, who took a most laudable care of the stature of posterity by marrying in succession four wives of six feet high—for the effects of which *vide*—the Clan Dalrymple."

During the riots of 1803 the Hardwicks had to live at the Castle, instead of the Vice-regal Lodge, to avoid the fate of Lord Kilwarden, who was murdered in the streets of Dublin; the Phoenix Lodge was actually threatened. The news of Robert Emmet's arrest reached the Lord Lieutenant at a time when Lord Charles FitzGerald, brother to Lord Edward, was dining at the Castle:

"I could not help feeling that the conversation must be painful to him, but he seemed to be more of a loyal subject than a tender brother, and he rejoiced most heartily in the event, although the names of Emmett [*sic*] and Major Sirr were enough to recall bitter recollections."

The consecutive correspondence may be said to begin with Lady Hardwicke's letter of April 24th, 1814, in which she describes a great reception at Carlton House, to meet the exiled King of France and the Duchesse d'Angoulême:—

"A platform covered with red cloth was prepared, that poor Louis might walk upstairs on a flat surface.....The Regent led the Queen, the Duke of York the poor lame Majesty of France, the Princess Elizabeth came next with her Imperial Highness, and the Princess Mary with the Duchesse d'Angoulême, whose mild, placid, yet melancholy countenance rendered the scene doubly interesting, as it almost painfully connected the memory of past sufferings with the happiness and splendour of the present hours..... I wish I could transport you to the splendid scene; there was something *chivalrous* in it

which made it unlike anything I ever saw or felt before, and which you will understand, though none of us are naturally courtiers. A King of France, attended by British Princesses, receiving homage in a London palace, where he was neither a conqueror nor a captive, is, to my imagination, as fine a moment for Britannia as I can conceive.....The occasion can never return again: it has taken centuries to prepare it."

Two years later Lady Hardwicke yields the first place in these memorials to her daughter Elizabeth, who married in 1816 Sir Charles Stuart, the first English ambassador at Paris after "poor Louis's" restoration; but though the daughter now takes the lead in the correspondence, the reader will rejoice to find the lively pen of the mother running on with all its old vivacity for another forty years. Lady Elizabeth, be it said, is every whit as bright and mordant in her sketches of her contemporaries as her mother; indeed, all the ladies of the elder generation were full of wit and spirit, and to hear their quick retorts in a family discussion was, as we happen to know, positively alarming to their younger contemporaries. The account of life at the Paris Embassy is admirably told in the letters of the mother and daughter, with here and there a letter from the Miss Berrys, who certainly did not outshine these correspondents in wit or descriptive powers. That eccentric diplomatist Sir Charles Stuart, whose sudden disappearances, coupled with the insubordination of his own legs, caused a good deal of amusement and some consternation in later years, held the Embassy in the old Hôtel Charost—once Pauline Princess Borghese's—from 1815 to 1824, when Louis XVIII. acted the part of king, and again from 1828 to 1830, with the title of Lord Stuart de Rothesay, under Charles X. When he took up his duties the English were in high favour: our soldiers were described as "doux comme des demoiselles";

"the King shook the Duke of Wellington by the hand and spoke most handsomely to him; the Duchesse d'Angoulême said [in June, 1816], 'You were differently employed this day twelve months! It is to your successful talents that we owe all the happiness of yesterday.'"

The "yesterday" was the wedding of the little Duchesse de Berry, who had just arrived in France. "There was a dismal ceremony on her first entering the French territory," writes Lady Hardwicke, who acted the mother-in-law at the Embassy somewhat frequently, but with great discretion:—

"She stood surrounded by the attendants and nobles of her father's Court, and was by them delivered over to the French appointed to receive her. She was then undressed by the French ladies in an adjoining room, and clad from head to foot in Gallic attire, so that she was made to understand both figuratively and circumstantially that she has left all her friends and all her habits behind her. She is said to be gay and infantine in her ways."

After the wedding there was an assembly at the Tuileries, and

"the two ambassadors were invited to play at the royal table, but the game was *loto*, and so old-fashioned that no one knew it, and a tottering old courtier was called in to assist. Spirit of Lady Dover! where were ye then?"

The Embassy folk, of course, saw a great deal of the Duchesse de Berry, watched her early efforts in dancing, and went to her



receptions. At a ball in 1818 they met the Grand Duke Constantine of Russia. "If you wish for a notion of Constantine," wrote Lady Elizabeth Stuart, rather unjustly, to her mother,

"I enclose him as I have just sketched him hastily, though I have not done justice to his *corsets* and total absence of nose. He is quite a caricature of Alexander, but the resemblance to our friend the ourang-outang is perhaps still more striking."

Two years after this the Stuarts were in the midst of the tragedy of the Duc de Berry's murder, and afterwards Lady Elizabeth went to the ceremony of "*les Révérences*"—

"This passing before the poor Duchesse de Berry's *chaise longue* is the only reception she has in her widow's mourning, and really most affecting it was to see her pale woe-worn young face in her widow's dress in the room hung with dark grey, and her ladies standing behind her, and Mademoiselle held by one of them. Madame de Gontaut, sitting at her right hand, held the little Duc de Bordeaux on her knee, all covered with magnificent lace."

The all-absorbing event in English affairs seems to have been Queen Caroline's proceedings. By a singular oversight Mr. Hare dates a letter announcing the Duke of Kent's and King George III.'s death "Nov., 1818," and it is to be hoped that similar inaccuracies do not mar the historical value of other letters. Lady Hardwicke, as well as her daughter, took a very strong line against the Queen, and was vexed with the Miss Berrys for visiting her at Geneva. "How could they forget England's ways so much," she asks, "and how could they forget that they have neither a particle of respect, esteem, or goodwill towards any one of her good or bad qualities?.....I am mortified for them and for myself; but Miss Berry's book will be all the more amusing hereafter." On June 7th, 1820, she writes:—

"Well, she is come! She has crossed the salt sea, and salt will probably be the tears that will be shed; but I have not yet made up my mind who is to shed them. I have no doubt that, for the moment, she has all the mad excitement of hope and revenge.....It is said that Lord Hutchinson was empowered to offer her 50,000*l.* a year, provided she dropped the name and title of Queen, and never appeared in this country.....London streets are in ecstasy. All the tradespeople are on her side, and really many bettermost people only know her as an injured innocent woman.....Amongst the smaller anecdotes of these times is that of the King and the Duchess of Gloucester flying up to the garrets of Carlton House to see her Majesty pass!"

"*Jamais*," adds Lady Hardwicke in another letter, referring to the Queen's trial,

"*jamais femme ne se trouvait à telle fête!* She is to sit, nay, she is *now* sitting close to the bar. ....I remember it was a part of the satanic policy of the Revolutionists in Paris to drag Antoinette to the guillotine in an old bed-gown and dirty night-dress: would that, at the present time, it was Caroline Regina herself, and not the nation, that was so dragged."

Of his Majesty, the outraged husband, we do not read very much in these memoirs; but in 1824 Lady Elizabeth Stuart was received at the lodge at Windsor, during "Mr. Wyattville's" repairs of the Castle. The King, she writes,

"was very gracious, and with Sir Charles exceedingly friendly when alone, and in company very chatty.....The King looked much older,

and, amongst friends, took no pains to be young, which made him all the happier. He was very infirm on his feet, and could not get off his chair without assistance, which assistance was a good hard tug from Lady —. Lady E. had the charge of the walking-stick, and got a kiss for her trouble; so did I, for my return home, I suppose. The Cottage-Lodge, as it is now called, is hardly fit for a king, except in the dog days for a vagary, but it is very pretty. A mouse, or rat, as I suspect, which drove me out of bed in a hurry, made me think it rather too rural."

A little later on we come across a letter from Lady Hardwicke to the Miss Berrys with the following delicious passage:—

"June 29, 1830. *Le Roi est mort, vive le Roi!* is well exemplified at this moment. The old King, who was so lately our young King, was dead but a few hours when all his afflicted peers and commons were swearing their allegiance to William IV. The Privy Councillors next swore what Lord Hardwicke calls 'that damnable doctrine'; the new King read a speech to his Privy Council with good emphasis and discretion, and with so much feeling, when he spoke of an affectionate brother, as was both real and suitable, while one natural tear dimmed his spectacles."

But we must regretfully take leave of the delightful grandmother and mother—who, perhaps because their features were homely, managed to monopolize most of the letter-writing powers of the family—and turn to the "two noble lives" themselves, which began in the usual manner at the Paris Embassy in 1817 and 1818. There is much that is charming in Mr. Hare's account—filled in with Lady Waterford's reminiscences—of the childhood of the two lovely daughters of Lord and Lady Stuart de Rothesay at the Hardwicke seats of Wimpole and Tittenhanger, and at Bure Homage near Highcliffe, which last was to be the scene of many architectural follies on the part of their noble but fantastic father. Of Tittenhanger, the beautiful old house near St. Albans, where Henry VIII. and Katherine of Aragon sought refuge during the "sweating sickness" in London, Mr. Hare says—and there is so little of his writing in this book that we are glad to quote him:—

"Few houses have the same intrinsic attraction as the noble old house of Tittenhanger, with its high overhanging roofs, clustered chimneys, and rich mouldings of red brick; with its terraced garden, wide-spreading trees, and high grass-walks above what was the moat of monastic times; with its quaint low hall filled with fine old portraits of Blounts and Freemans, with its winding passages, its haunted chamber, and its glorious carved oak staircase. The young Stuarts adored it, and were always indulged and cherished by their grandmother, who continued to keep her own four daughters in great order and submission, though they were perfectly devoted to her."

Bure and Highcliffe—the old house—were also delightful places for the children, when the New Forest stretched close to the Solent, and you could drive over a desolate moor, without a single house in sight, till at last you "came to a wild valley, where was *one house only*, and that Miss Tregonne's; all was solitary and desolate. .... And this spot was the actual Bournemouth!"

In 1835 Charlotte Stuart married Charles John, the only son of "Mr." Canning, then a youth of twenty-three, but full of promise. Two years later he became Viscount Canning on his mother's death. In the same

year the younger sister Louisa was presented, and at this time she was painted by Hayter, who often used to speak of the astonishing effect when Lady Stuart de Rothesay let down her daughter's hair, and he was "dazzled by a vision of the most supreme loveliness, robed in a rippled vestment of golden hair, reaching far below her knees." It was at the Eglinton Tournament in 1839 that Louisa Stuart met her fate, when among the knights the "wild Lord Waterford" dashed at full gallop into his tent, and followed up the impression by captivating the young girl with his skilful tilting. But he received the worse wound himself. Bystanders said that if the Queen of Beauty might have been an unmarried woman, there was no question that Louisa Stuart would have been acclaimed. In the end, in 1842, after much family debate, which is unnecessarily expounded in a somewhat tedious correspondence, the wild Marquis made his true and sterling qualities felt, and carried off the exquisite lady of his choice. Henceforward we have two lives interthreading, often in a rather perplexing manner, in the story. On the one hand we have the letters of Lady Canning, first when in waiting on the Queen, and afterwards as vice-queen herself in India during the memorable period which included the Mutiny; and on the other we see Lady Waterford devoting herself to good works and the happiness of her husband, who equally devoted himself to her, except when the duty of hunting kept him out till ten o'clock, and dinner was postponed to the hour of midnight. Both lives had their tragedy. Lord Waterford was killed with appalling suddenness by a fall in the hunting-field. Lady Canning died of fever when on the eve of her return home to rest and peace after the anxieties and horrors of the Mutiny. Her husband, who had half-killed himself with work, could not survive her long; in seven months he followed her. Both sisters were, unhappily, childless. Lady Waterford, as every one knows, endured her widowhood in voluntary solitude for over thirty years, during which she delighted all who knew her as much by her sympathy and intellectual charm as by her remarkable artistic talents. She continued at Ford Castle the unwearied well-doing among the poor which she had begun in happier years among her husband's tenantry at Curraghmore, and no dissension came in the North to stir up ingratitude among those she benefited, as it did in the ever "distressful country."

Nearly the whole of the second volume is concerned with the life of the Cannings in India, varied by slighter records of generally uneventful doings in Ireland. The third volume is occupied with the period of Lady Waterford's long and well-employed widowhood. Neither volume, in our opinion, can compare with the first in general interest. The granddaughters did not possess Lady Hardwicke's graphic pen. Even the letters during the Mutiny seem to want something to make them vivid; and scraps from Lady Waterford's diary and a long catalogue of her paintings cannot by any possibility be called interesting. Yet there are so many bits in the correspondence that chain the attention that it is difficult to skip a single



chapter. The great soldiers and governors of the Mutiny time cross the pages continually, and always with some little touch or some slight anecdote that is new or forgotten; and every now and then comes a cry of anguish from some despairing outpost which fifty Europeans could save, yet there are not fifty to spare. One after the other the generals come up to Government House—Havelock, Outram, Colin Campbell, and the rest; and about each the Vice-Queen has something to say, a hurried sketch to send to her sister or to Lady Sidney, a characteristic trait to record. The portrait of Outram is not flattering:—

"A dark-looking Jewish-bearded little man, with a slow hesitating manner, very unlike descriptions or rather the idea raised in one's mind by his old Bombay name of the 'Bayard of the East,' and this year's Bombay saying of 'A fox is a fool and a lion a coward by the side of Sir J. Outram.' He never can have done the things Sir C. Napier accuses him of, but he is not the least my idea of a hero."

Colin Campbell quite won Lady Canning's heart:—

"Sir Colin is a charming old man, still full of life and enterprise, and quite able to undergo a good campaign to finish off his long career..... We are great friends and he gets on charmingly with C., and is not the least like Sir C. Napier. ....Sir Colin's eyes glisten at the telegraph of each ship arriving, and he is charmed to see his friends of Balacava, the 93rd Highlanders..... As for that dear old man, I shall ever be deeply attached to him."

Much of the record is so exciting that one regrets the more deeply the frequent mixture of the commonplace.

And this brings us to Mr. Hare's work as editor. He has shown faultless taste and discretion, but it must strike every one that he has been too sparing of the pruning knife, that he has admitted a large number of vain repetitions, and that the memorials would have been all the better if they had been half the length. A great deal of the second and third volumes is quite trivial, and, however valuable and interesting as a family record for private reading, it is too ephemeral to possess permanent value for the public audience to which it is addressed. But if the materials might well have been shortened, Mr. Hare's own contributions might have been expanded. Whenever his own reminiscences of Lady Waterford in her later home at Ford Castle come in, they are full of his own charm; some of the very best stories in the book belong to this part; and we wish for more of them. As editor he is singularly sparing of his notes, except in the Indian period. As a rule he confines himself to what may be called Debrett notes, and tells us over and over again who Lady Charlotte Lindsay or Lady Anne Barnard, &c., was. But a number of people cross his pages about whom he says never a word. Who is to know who "Stratford" is in 1840? And in this connexion it seems strange that no letters of Lady Canning to Lord Stratford de Redcliffe, during the time she was sending out stores for the wounded in the Crimean War, are published. There must surely be a series of them among the Stratford papers. And among sins of omission we must positively class Mr. Hare's extraordinary indifference to French accents, and such spellings as "Pasquer," "Rostup-

chine," "Crillon's," "Mohuma" (Moham-mera), &c. Charles Canning was never "Secretary of State for Foreign Affairs"; he was Under-Secretary, which is, as Mr. Hare knows, a very different thing. The index is quite inadequate, and an analytical table of contents is much needed. These, however, are spots on the sun. Every one must be grateful for so fascinating a record, diffuse and occasionally disjointed as it is, of so interesting a family. For the average Britisher "who loves a lord" it has the great merit of very seldom introducing him to anybody of lower rank than a baron's daughter; and for those who can appreciate noble and unselfish lives, strenuous in the search for all that is true and beautiful, these memorials will possess a deep and lasting attraction. A very charming feature is the profusion of portraits, and of sketches by Lady Waterford, which, especially in the india-proof stage in the magnificent large-paper edition, are full of beauty and even genius. In all respects 'The Story of Two Noble Lives' is a book to possess and to rejoice over.

*The Book-Hunter in Paris: Studies among the Bookstalls and the Quays.* By Octave Uzanne. (Stock.)

A TASK of more than ordinary difficulty attends him who seeks to translate into English M. Uzanne's sketches of Parisian *bouquinistes*. What are the dangers besetting an effort of the class is shown in the translation of the title, which with some ingenuity is converted into a misnomer. 'Physiologie des Quais de Paris' M. Uzanne calls his book. The quays on the left bank of the Seine, like the shops facing them and the streets leading off from them, are the paradise of the book-hunter. With this worthy, though he is a necessary feature of the quays, M. Uzanne only indirectly concerns himself. His chief aim is to paint the owners of the stalls, the *bouquinistes*, whose rapid extinction was prophesied by Charles Nodier, and whose assumed disappearance was bewailed by Jules Janin. To these men, "Aux Étagistes riverains du gentil Fleuve de Seine," our author addresses his "Épître dédicatoire"; and his final chapter is occupied with the proceedings at the "Banquet des Bouquinistes," held on November 20th, 1892, under the presidency of M. A. Choppin d'Arnouville, at the famous Café Vefour, the dinner being due to a bequest for the purpose by the late M. Xavier Marmier, of the Academy, and the guests the book-stall keepers of the quays.

Book-hunters in a sense these men are, since they have to chase (at the sale-rooms or elsewhere) the volumes they display; but the sense is not that intended by the title. Two only of M. Uzanne's chapters are devoted to *bouquineurs* and *bouquineuses*. The style of M. Uzanne is, moreover, like that of his master Rabelais, charged with neologisms, many of them classical in origin, which have not yet won acceptance in England. Equivalents for these can only be found with difficulty, and an abundant employ of periphrasis is the result. Not seldom the translation is too literal. When M. Uzanne speaks of the days wherein one might find on the quays "des incunables à

deux francs, des Vêrard à un écu, et des pièces originales de Molière à une livre six sous," we find the rendering: "Gone are the incunabula at eighteenpence, the Vêrards at half-a-crown, and the original editions of Molière at one and a penny." The italics are ours. In the main, however, the rendering is as good as was to be hoped in the case of a style so marked, and the manner in which impediments are surmounted is, at least, agile.

The illustrations of the original are in the main preserved, though one misses the engraved frontispiece. The physiognomy of the bookstall keepers of Paris has, of course, but moderate interest for the English reader; still the whole may be perused with amusement and pleasure, and many things (such as what is said about book thieves, the incomplete copy swindle, and the like) are of interest on both sides the Channel. 'The Book-Hunters of London' is promised. This, if it deals with the booksellers of the past, will treat of some quaint personages, and notably of old Sams, who, though he settled in Darlington (where he died a generation ago), was one of the most eccentric of dealers and the most successful of book-copers that England has produced.

A pleasant gossiping preface by Mr. Augustine Birrell awards the preference to M. Uzanne's writing over "the traditional, affected, sham-emotional style of the book-hunter—that style which in the heavy hand of the Rev. Dr. Dibdin becomes so unutterably wearisome and repulsive."

*Calendar of State Papers, Domestic Series, of the Reign of Charles I., 1648-1649.* Edited by William Douglas Hamilton. (Eyre & Spottiswoode.)

THE State Papers relating to the later years of Charles I., when they are contrasted with those which precede and follow them, form but a meagre collection. What is the reason of this? Can it be that in that disturbed time many of the public documents were never filed, but cast aside, and thus perished as soon as they had ceased to have any business value? This has been suggested. There is, however, another theory. It has been alleged that there was much damaging correspondence therein, so that when the restoration had become a certainty, those who had the custody of our national archives destroyed such documents as were calculated to incriminate themselves and their friends. All this is guessing. Of the two we are the more inclined to accept the latter alternative.

Mr. Hamilton has introduced the volume before us by an admirable preface. We wish it had been longer, but in view of certain ill-advised 'Instructions to Editors' which have been issued by authority, he cannot be blamed for having left so much unsaid with which his readers will desire to be acquainted. They should be very grateful for what he has given them. There are two subjects on which his remarks have a peculiar value. Mr. Hamilton has given an estimate of the personal character of Charles I. which, whether the reader agree with it or not, he must admit to have a permanent value unsurpassed by that of any other modern inquirer. Mr. Hamilton has, we may

say with but little exaggeration, lived in the times of which he writes. The State Papers which have been so carefully studied by him give side-lights such as no mere student of printed histories can ever hope to become possessed of. The result at which Mr. Hamilton has arrived, after long years of conscientious study, is, on the whole, favourable to the king. He is, it need hardly be said, not among those who see nothing but what was heroic in the prisoner of Carisbrooke and the victim of Whitehall, but he is quite as far removed from those who, interpreting the past by the party watch-words of the present, denounce the king as an enemy of liberty:—

"That Charles was unhappy in his time, his reign, his circumstances, his friends, and even his enemies, there is no gainsaying. He was still more unhappy in that which gave encouragement to them all, the fatal facility for 'statecraft' as his father termed it, but which is designated by historians insincerity. His weakness of character, too, gave another handle to his enemies, so that his best intentions were often misconstrued into perfidy."

This seems to be reasonably just. We may remark, however, that there cannot be a doubt as to the king believing, not merely as a political argument, but as a sincere conviction of his deeply religious nature, that the theories as to the divine right of kings, which he had been instructed in from childhood, were an essential part of the Christian faith. So great has been the change between his times and ours that it is not easy to comprehend how it could be so. There are some things we are compelled by evidence to believe without understanding. This is among the number. He was not alone in accepting these monstrous assumptions. There cannot be a doubt that, however unfit for political or ecclesiastical rule, Archbishop Laud was an honest and sincere man, who would have shrunk from those mean forms of flattery by which some of his contemporaries disgraced themselves, yet he dared to say in one of his sermons that

"the king is God's immediate lieutenant upon earth, and therefore one and the same action is God's by ordinance and the king's by execution, and the power which resides in the king is not an assuming to himself, nor any gift from the people, but God's as well in as over him."

Pernicious nonsense of this kind, not to call it by a stronger term, had, when received without hesitation, a baneful effect. Charles did not know, as we do, that it was practically a new invention. The mediæval theologians had for the most part spoken rationally regarding the kingly office. The storms incident on the Reformation had led to exaggeration in the two opposite camps. Cranmer had exaggerated the powers of the kingly office for the sake of striking an effective blow at the Papal claims; the Court ecclesiastics of France, on the other hand, had maintained the same doctrines because they found them useful in their intellectual struggle with the Protestants. What wonder that a good, weak man should be led into perverse errors by such a chain of reasoning? Insincerity—lying, as plain speakers are apt to call it—is the necessary outcome of a state of mind which pictures the subject as having no rights which the sovereign may not infringe at his arbitrary pleasure.

The sketch which Mr. Hamilton supplies of the navy during those years is particularly useful. It is strange how little most of us know about nautical matters until we come near to our own time. The victory over the Spanish Armada was an event on so large a scale and of such poetic interest that it has never been lost sight of; after that writers have been inclined to skip until they come in contact with Blake. Yet there is much well worthy of attention during this, as it may be called, dark interval.

Is Mr. Hamilton quite right when he speaks of the navy "ever loyal" siding on this occasion with "the democratic party"? Of the loyalty of the navy there may be no question, but it seems to us that when the war broke out they had no idea as to the position into which they were drifting. That they were dissatisfied, as well they might be, with the Stuart management of naval affairs is certain, but we imagine that when the strife began they had no idea that they were about to wage war on the king's person, and still less on the royal authority. The fact that at length part of the fleet revolted, deposed their admiral, and declared for the king shows that the levelling principles which had permeated so many of the land forces had little influence over those on the sea. It gives a somewhat wrong impression when Rainsborough is spoken of as having "had some experience in naval affairs before he joined the army." His father William was a sailor often employed in the public service, and consulted on naval matters. Clarendon calls him "an eminent commander at sea." In 1637 he was sent to capture the pirate stronghold of Salee, a feat which he accomplished, liberating many English slaves. There is no proof, so far as we are aware, that the son was with his father on this occasion, but the presumption is that he was there. At the beginning of the troubles Thomas Rainsborough was employed watching the Irish coast. In June, 1643, he was serving with the rank of vice-admiral on board the *Lyon*. On this occasion he captured a vessel which had sailed from Ireland "round about Scotland," having two hundred Irish rebels on board, who were bound for Newcastle-upon-Tyne—doubtless volunteers for the Earl of Newcastle's northern army, in which so many Catholics were enrolled that it was commonly spoken of in the news-sheets and pamphlets as the "Papist army." In the latter part of October in the same year Rainsborough was captured in the Humber, but soon regained his liberty. This, however, seems to have brought his nautical career to an end until 1647. During that period many interchanges had taken place between the officers serving on sea and on land. He was a land officer once more, preparing to lay siege to Pontefract Castle, when he was murdered by raiders from that place on October 29th, 1648.

*Old Dorset.* By H. J. Moule, M.A. (Cassell & Co.)

THIS is a book of considerable charm and, within its modest scope, of excellent workmanship. It is the outcome of a series of lectures to Dorset folk upon the history of

their own county, an opportunity which has been laid hold of by Mr. Moule to bring before his audience a succession of graphic sketches of the history of England, with object lessons attractively drawn from the neighbourhood.

The author goes back to the remotest antiquity, and in two early chapters treats of the geology and physical geography of the county, with its three main divisions of rich clay, chalk down, and heather, omitting from this survey the south-western corner of the county, which geologically belongs to Devon. No objection can be taken to this omission so far as these chapters are concerned; but the exception has unconsciously been too far extended into those periods of history which are not much affected by the consideration of subsoils. For instance, when we come to the great earthworks, whether Celtic or Roman, we find barely an allusion to the two great chains of these camps set over against one another near the western boundary of Dorset and the eastern end of Devon, which appear to mark the border fortifications of two considerable powers as plainly as before 1870 the borders of Germany and France were marked by Cologne, Coblenz, and Mayence on the one side, and Metz and Strasbourg on the other. But the author is free to make his own selection, and there is no lack of these camps or earthworks as object lessons in other parts of Dorset.

From geology Mr. Moule proceeds to a short and interesting speculation upon the paleolithic settlers; and thence to an estimate of the civilizations of the Ibers and Celts, the pre-Roman inhabitants; the Roman conquest, occupation, and evacuation; the Saxons; the Danish invasion; the Norman conquest and feudalism, illustrated especially by the reign of John, who was frequently here and made Corfe Castle his state prison; a slight glance at Tudor times and the Armada; a fuller story of the Civil War of the seventeenth century, with its sieges of Corfe and Sherborne Castles; and, finally, the rebellion of Monmouth—who landed at Lyme Regis and received his principal support in Dorset and Somerset—and the Bloody Assize.

The range of subjects is wide, and in a small volume the treatment cannot be exhaustive or systematic. But the materials and documents have been carefully studied and digested, and there goes along with this assimilation so vivid, if rather gossiping, a power of writing that every one of these periods is made to rise again before the reader with the breath of life in its nostrils. If we may make a selection by way of illustration we would take two epochs as examples of very different work excellently done, namely, the Roman occupation of Dorset, and the kingdom of the West Saxons or Gewissas. For the first there is a total absence of authority in historical documents, yet so great is the abundance of local material in the remains of Roman camps, coins, names, houses, &c., and so vivid is the author's constructive imagination, that, with the help of his knowledge of Roman civilization elsewhere, he produces almost as living a picture of this as of the Saxon epoch. Now the latter is a digest of abundant historical material, marking the zenith of Dorset's importance, when kings habitually lived there



and were buried at Sherborne, Wimborne, and Wareham; but the picture-making is not allowed to be overburdened by the materials.

Almost all the periods handled are the subject of conflicting theories, but Mr. Moule is no dogmatist; he states them fairly, sometimes expressing an opinion in favour of one, sometimes abstaining. If he has one bias, it is the amiable patriotism of preferring any solution which makes for the glory of Dorset by bringing great events within its ambit. If Dr. Guest, for instance, will suggest that the Mons Badonicus, where King Arthur is reputed to have overthrown the Saxons, was really Badbury Rings, Mr. Moule is not the man to say him nay; though he does not suppress other theories that it was even in Scotland, or that King Arthur never lived at all. And if Camden holds that Beamdune, where the Saxons had their revenge on the Britons, was Bindon Hill at Lulworth, Mr. Moule is on the side of Camden. And this amiable patriotism is quite permissible where carefully guarded from misrepresentation. For his object is to teach history through the medium of Dorset feelings for Dorset.

Every University Extension lecturer, every one who attempts to teach history to a popular audience, might learn valuable lessons from this book. The university lecturer must, of course, be more systematic, but it would be well for most of his students if he would learn from writers like Mr. Moule that touch of "the vision and the faculty divine" which can make living pictures out of the dry bones of past ages.

#### NEW NOVELS.

*Woe to the Conquered.* 2 vols. By Alfred Clark. (Sampson Low & Co.)

THIS is a story dealing with a period which has not so far attracted the historical novelist—the revolt of the slaves under Spartacus in 73 B.C. Spartacus is rather a fine subject for romance, as very little is known about him personally, except that he was superior to the generality of his followers, while his extraordinary success over trained Roman soldiers lends itself to the imaginative novelist almost as much as the career of Rienzi or of Masaniello. It cannot be said that Mr. Clark quite rises to his subject. He faithfully records all that is known historically of the servile insurrection, and makes Spartacus appear in a favourable light; but the hero does not stand out with sufficient distinction to add very much to the conception to be gained of him from the too meagre historical notices. Besides, the account of Spartacus is made too subsidiary to the rather commonplace love stories of noble Romans; and the incident of the beautiful slave-girl who turns out to be the long-lost daughter of another noble Roman has a touch of mediocrity about it. Still, although Mr. Clark has not made the most of his opportunity, he has produced a readable book; and, in spite of a few painstaking notes to explain classical allusions, he has avoided the capital sin of appearing to weave articles of the 'Classical Dictionary' into the form of a novel. The most exciting incidents in the book are the rising at Decius Pollio's lonely villa, and

Marcia's escape and adventures in the forest.

*Richard Escott.* By Edward H. Cooper. (Macmillan & Co.)

'RICHARD ESCOTT' is odd and unequal, yet rather clever, whether you take it as a realistic study of a life or an instance of the "wicked man" genus. Sometimes it misses an effect, and now and again hangs fire for some undefinable reason; but there are strong passages, and at times a not inexperienced air, though the skilled touch is never conspicuously present. A rather inartistic prologue and epilogue are intended to explain how the story came to be written, and to give the judgment on it by a village philosopher when it was written. If we mistake not, this is a superfluous addition, and it only produces an appearance of uncertainty and tentativeness. Escott, a well-born rascal, with almost no redeeming qualities, gradually, and for no very assignable reason, wins one into something approaching sympathy. There is a very forlorn atmosphere about him towards the end. Are we wrong in suggesting that the author might have done better had he admitted the reader to more share in the workings of the man's inner nature? Except for the occasional flash that illuminates his mental condition, his illness and self-appointed death are told a little too exclusively from an outside point of view. The weakness and pain and the dreadful spiritual isolation and loneliness in one who had been at least strong in evil doing are well divined and interpreted.

*A Bundle of Life.* By John Oliver Hobbes. "Pseudonym Library." (Fisher Unwin.)

AFTER a prolonged course of the ordinary, well-intentioned, but mediocre novel, which gives food if not satisfaction to the circulating library public, it is like entering a new world to suddenly come across a book by John Oliver Hobbes. 'A Bundle of Life' is a book that it is almost impossible to criticize—not the least because it is a great book, or one likely to have more than a passing vogue, but from the joy and exhilaration which its wit and its almost flashy brilliancy inspire. There is hardly a page on which at least one epigram does not occur, or some admirably phrased description; the whole very cynical and pessimistic, of course, but somehow all the more amusing for that, perhaps, because so it the better represents the mood of the day. On the first page a phrase like this titillates the attention: "Reformation" (in reference to a reformed man of the world) "had meant in his case, as in that of many, the substitution of many disagreeable virtues for a few atoning sins"; and it is never lulled to indifference again till the very last line of the letter at the end from the lady "who in unguarded moments was witty." It must be confessed that it is rather difficult to see the exact bearing of the prologue on the story proper, but nevertheless it would be a pity not to have it, for in itself it is amusing and certainly gives an account of the parents of one of the characters. The story itself is rather on the lines of Heine's

Ein Jungling liebt ein Mädchen, &c.

All the guests in a country house successively propose to one another in the course of twenty-four hours, and they all seem to accept the wrong people. But surely John Oliver Hobbes is rather unkind to the sex from whom she has borrowed her pseudonym—not one man in the book is anything but a poor creature; and though some of the women are hardly dealt with, at least one and possibly two are charming. This must certainly be placed very high among the books which have given the "Pseudonym Library" its reputation.

*Ishmael Pengelly.* By the Rev. Joseph Hocking. (Ward & Lock.)

A STOLEN will, the son of the woman from whom it was stolen, and the beautiful daughter of the thief, these are the elements of the story of which any diligent novel-reader can guess the ending. But though the ending is throughout obvious, and the narrative much too expanded—for the characters have a way of soliloquizing and repeating themselves in a superfluous manner—the book is to be recommended for the dramatic effectiveness of some of the scenes. The wild half-mad woman who has been wronged is always picturesque whenever she appears, and the rare self-repression of her son because of the girl whom he loves is admirably done. Moreover, some of the incidental characters of Cornish life add a local interest to a story which, though commonplace in motive, is skilfully elaborated.

*Relics: Fragments of a Life.* By Frances Macnab. (Heinemann.)

THE author of 'Relics' has not much of a story to tell; but we could have dispensed with all but the bare outline, for not on the story does the merit of the book depend. A couple of rather violent incidents which do occur appear to us strangely out of keeping with the atmosphere of 'Relics.' It is a series of quiet pictures of a small village community, by its charming touches revealing in the maiden lady who is supposed to tell the story a pleasing and gentle personality. When it begins, the glamour of her youth has faded into a serene and beautiful maturity. Her comments on life, its lets and hindrances, and the subtler aspects of its joys and pains, are instinct with thought and graceful feeling and shrewdness also. These leaves seem to be plucked at hazard from real personal experience intertwined with glimpses of other lives that touch one another at various points. There is an impression as of truth to nature untainted by bald realism. Only a writer with a very individual yet very human point of view could have produced it, so fresh and quick and yet carefully wrought is the little volume. The aspects of nature and the people are delightfully sketched, with a kind of old-world reposeful grace doubly precious and rare because of the thousand and one feverish pictures and morbid studies in mental effects that have been and still are rife. There are sundry passages we should like to quote; the likeness, yet unlikeness, between them and certain pages in highly artistic bits of work with a totally different outlook and moral key-note is striking.



*The Buccaneers of America.* By John Esquemeling. Reprinted from the Edition of 1684, to which is added a Reprint of the Fourth Part by Basil Ringrose (1685). Edited, with an Introduction, by Henry Powell. (Sonnenschein & Co.)

THE 'History of the Buccaneers' by Esquemeling—or rather, as the name appears in the original Dutch edition, by Exquemelin—with the continuation by Ringrose, has been such a popular book both with men and boys that it appears strange an accurate reprint of it has not appeared long before now. Abridgments and paraphrases have been common enough, but the original, with its quaint language and its very curious pictures, has been exceedingly scarce, and the wish for a good reprint has often been expressed. The present book aims at gratifying this wish. It has many good points. It is complete; it gives the pictures from the old English edition; it is well printed, and in a proper binding. On the other hand, it is a cruelly heavy volume, and is as much too large as it is too heavy to hold in the hand with any comfort. Now no one wishes to read about the buccaneers sitting up to his table or desk. It is a story to be read in an easy chair, or, better still, A-swing with good tobacco, in a net between the trees,

an association to carry the reader back to "the pleasant Isle of Aves" and thence to Jamaica, Santa Catalina, and Panama.

But a more deadly grievance is the modernization of the language. It may not seem much, but it breaks the charm. "Has" for *hath*, "says" for *saieth*, and so on, may seem a small matter, but the change is often sufficient to turn a quaint ballad-like diction into very bald prose. The pictures, too, though nominally "facsimiles" of the original engravings, are of inferior execution, and in some—as in 'The Cruelty of Lolonois'—can scarcely be understood without reference to the text. It may also be pointed out that they aim only at being reproductions of the old English pictures; but these were reproductions from the Spanish, which, in turn, were reproduced from the original Dutch; and in each case the reproduction is inferior to its original. It is a pity, therefore, that in the present instance the artist, instead of copying pictures which had already undergone two degradations, did not go to the Dutch, and the more so as the portraits have not only been degraded, but altered. Notably is this the case with that of Sir Henry Morgan, which in the original has the hair comparatively short and frizzed, a delicate moustache, and the left hand holding a baton of command; whilst in the Spanish copy, and in the English derived from it, the hair is long and flowing, the moustache is like that of a French poodle, and there is neither hand nor baton.

Besides reforming the turn of the quaint sentences and bringing them into consonance with those of our daily newspapers, the editor's principal work has been the contribution of an introduction of twenty-four pages. In this we think he has missed his chance. He might have given us an interesting and valuable discussion of the status of the buccaneers, and

some estimate of the credit due to Exquemelin and Ringrose, both of whom claimed to be, and probably were, participants in many of the actions they describe. Exquemelin, indeed, says that he went out from France in 1666, so that his account of Roche Brasiliano, of Bartholomew Portuguese, or of Lolonois is entirely hearsay, gathered at second or third hand from the mouths of his drunken companions; considered as a contribution to history, the details are quite unworthy of credit. He no doubt shared in many of Morgan's exploits, and was an eye-witness of much that is related. But the question naturally arises as to the identity of Exquemelin the buccaneer and Exquemelin the narrator. There is much that would lead us to suppose the existence of two men, one of whom supplied the facts as far as he knew or remembered them, and the other contributed the moral deductions. Was it a buccaneer, who had himself borne a share in the robbing, ravishing, and murdering, that wrote, "Such as would not confess were tormented after a most cruel and inhuman manner," or such phrases as "they put him to another sort of torment that was worse and more barbarous than the preceding"; "at last these cruel tyrants"; "they committed there infinite number of murders, robberies, and such like insolencies"; "put an end to his life and a period to their cruel and inhuman tortures"; and very many of the same kind? This is a point that an editor might have examined into, possibly enough with some satisfactory result.

But, again, it should be remembered that Exquemelin the buccaneer knew little of Morgan personally, except that he believed—probably with perfect justice—that he cheated his companions out of the larger part of their booty. He did not know, and Mr. Powell does not seem to know, that in every one of his expeditions Morgan was acting under authority from Sir Thomas Modyford, the Governor of Jamaica, and that his achievements were approved of, not only by the Council of Jamaica, but by the Government at home. Notably was this the case with regard to the sacking of Panama, as to which Mr. Powell says:—

"Upon the conclusion of a treaty of peace in 1670 between the two nations [England and Spain] which confirmed England in her possessions in the West Indies, but forbade her subjects to trade to any Spanish port without a licence, a proclamation was issued in pursuance of such arrangement which greatly exasperated the freebooting community, and the direct result of which was the assemblage of the largest fleet ever brought together by the buccaneers, amounting to 37 ships of all sizes, manned by more than 2,000 pirates. They met in December, 1670, at Cape Tiburon.....and Morgan was elected Admiral."

But every single statement in this is erroneous, so far as Morgan and the buccaneers are concerned. Even Exquemelin contradicts it in two particulars, for he says distinctly, not that the buccaneers elected Morgan, but that Morgan summoned the buccaneers, and that

"he needed not give himself much trouble to levy men for this or any other enterprise, his name being now so famous through all those islands, that that alone would readily bring him in more men than he could well employ. He

undertook, therefore, to equip a new fleet of ships.....With this resolution, he wrote divers letters to all the ancient and expert pirates..... and to the planters and hunters of Hispaniola, giving them to understand his intentions..... Thus all were present at the place assigned and in readiness against the 24th day of October, 1670."

It made no difference to the buccaneers—the pirates, as the Spaniards called them, or the privateers, as they were officially styled—that Morgan was acting under a perfectly valid commission and instructions from the Governor of Jamaica in council, and that the peace with Spain did not come into the question one way or another. The privateers did not know this; Exquemelin did not know it, but it behoved Mr. Powell to know it, and yet we fear that he was as ignorant of it as Exquemelin and his fellows. Morgan's exploits were unquestionably those of a singularly bold and able man; and though quite unscrupulous, he was probably not altogether a monster of cruelty. It is much to be regretted that we have no really trustworthy account of his remarkable career, though much might have been done had the editor taken the trouble to compare the probably exaggerated descriptions of Exquemelin with the as probably softened accounts of the same transactions as given by Modyford or by Morgan himself to the Government. But whether he was, at any period, a buccaneer in the ordinary and accepted sense of the word, is extremely doubtful. He has been classed as such, because Exquemelin so classed him; and Exquemelin did it in ignorance.

Ringrose's narrative stands on much higher ground than Exquemelin's. Of his antecedents nothing seems to be known. He calls himself a gentleman, he seems to have been a man of some education, and he could observe and describe. The book, too, has no mystery about it; it may be accepted as the journal of one who knew and understood what he was writing about. If we find in it nothing so remarkable as the achievements of Morgan, nothing so horrible as the cruelties of Lolonois, it is partly that the author had a better understanding and a less vivid imagination than Exquemelin, though partly also that Morgan was really a more remarkable warrior than either Sawkins or Sharp.

#### PATRISTIC LITERATURE.

*The Blessed Virgin in the Fathers of the First Six Centuries.* By Thomas Livius, M.A. With a Preface by his Eminence the Cardinal Archbishop of Westminster. (Burns & Oates.)—This book is interesting as showing the method with which Roman Catholic writers deal with the early history of Christianity. It certainly is not the ordinary method of treating history. The best instance of the difference may be found in the discussion on the Assumption of the Virgin. Father Livius states the case thus: "We have now to deal with what must seem a strange fact, viz., that no direct reference to Our Lady's Assumption is to be found in any certainly authentic patristic writings now extant, earlier than the fifth century." Though the doctrine is thus not mentioned, Father Livius does not give it up as unknown. It was contained, according to him, implicitly in what he calls the Apostolic deposit. Out of this deposit, as out of a conjurer's hat, come all kinds of things which common mortals could not have expected. This belief in an Apostolic

deposit handed down secretly in the Church enables Father Livius to discuss the patristic writings with great frankness and candour. There is no effort to force a meaning into them which they have not. The numerous translations are remarkably free from bias, and are, on the whole, accurate and fluent. Father Livius has gathered together an immense mass of information on the subject of which he treats, he shows competent scholarship, and he has arranged his material skillfully. The result is that his book deserves to rank as the best on the history of the doctrine of the Virgin Mary in the first six centuries which the English language possesses.

*Index of Noteworthy Words and Phrases found in the Clementine Writings, commonly called the Homilies of Clement.* (Macmillan & Co.)—The compiler of this index deserves great praise. He has done the work assigned him with competent knowledge and painstaking accuracy. There are indications in the book that he has studied the Clementines to purpose, and we regret that he has not taken the opportunity to explain the results of his labours more fully. In the preface he has proposed one admirable emendation, and he tells us that he has interpolated one or two other suggestions; but on looking to the passages which he has marked we have found that the emendations recorded have been proposed either entirely or partly by others. There are several misprints in the accents, such as *oikónomos* for *oikónomos*. It would be a great benefit to patristic scholars if similar indexes were prepared for other early Christian writings.

*Selections from Early Writers illustrative of Church History to the Time of Constantine.* By Henry Melvil Gwatkin, M.A. (Macmillan & Co.)—This work consists of passages from the early Christian writers in Greek and Latin bearing on the history of the Church. On the opposite page translations are given, some of them borrowed with acknowledgment and some original. "It has been thought best to give a translation for the benefit of such as are but mean scholars, but to leave everything in the way of notes to the teacher." The selection is judicious and calculated to be most useful. The texts are, on the whole, accurately printed, but there are no notes, no various readings, and only one or two emendations recorded, which in the circumstances would have been better omitted. Sufficient care has not always been taken with the editing of the texts. Thus, in extract 57, from a letter of Cyprian's at the top of p. 136, the text printed is different from the text which has been translated. Occasionally also misprints have been allowed to slip in, such as "orator" for *ornator* on p. 150.

#### HOLIDAY TRAVEL.

*Clear Round! or, Seeds of Story from other Countries.* By E. A. Gordon. (Sampson Low & Co.)—Mrs. Gordon, in a series of pleasant letters to "Marjorie and her brothers," written during a trip round the world lasting "three and a half blissful months," describes the experiences by the way of herself and her husband, who, however, prefer to style themselves "planet-pilgrims," repudiating the more vulgar name of "globe-trotters," which applies more fitly to those ordinary individuals who regard this world from a matter-of-fact point of view. If Marjorie and her brothers were able to follow and assimilate the innumerable references made in these letters—surely some must have been added to the original MSS.—their young minds must have undergone a terrible strain, if, indeed, their brains were not hopelessly muddled by such a diffuse course of cyclopaedic reading before Mrs. Gordon's return home to "the city of the midday lamp." For instance, we find long quotations, amongst others, from Addison, Akbar (the great Mogul), Sir Edwin Arnold, St.

Augustine, Archbishop Benson, General Booth, Robert Browning, Buddha, John Bunyan, Lord Byron, Confucius, Coleridge, Columbus, Dante, Darwin, Lord Dufferin, Faber, the Emperor Frederick, General Gordon, Goethe, Pope Gregory (the Great), Bishop Hober, Georg Herbert, Herodotus, Homer, Keble, Kingsley, Sir Henry Lawrence, Isaiah, Lecky, Livingstone, Longfellow, Lovelace, George Mac Donald, Marco Polo, Maximus of Tyre, Michael Angelo, Michelet, Max Müller, Napoleon, Newton (not Sir Isaac, but the converted sailor John Newton!), Plato, Pliny, Sir Walter Scott, Shakspeare (without the musical glasses), Bishop Smith of Victoria, Archbishop Tait, Bayard Taylor, Tennyson, Mark Twain, of course Queen Victoria, Wesley, Whittier, Lord Wolsely, Wordsworth, and St. Francis Xavier. Mrs. Gordon brings her journal to a termination by a quotation from Whittier, a long Buddhist prayer, and three lines from Tennyson's 'Morte d'Arthur.' Fortunately for Marjorie and ourselves, we are spared all contact with esoteric Buddhism and such like nonsense, the author being a firm follower of Prof. Max Müller. It may be added that all intelligent children, whose instincts will prompt them to judiciously skip the redundant, prosy interpolations, will find a decidedly amusing and interesting account of what Mrs. Gordon observed and noted during her brief pilgrimage through Canada, Japan, and other countries in 1891-92.

*Here and There in Italy and Over the Border* (Allen & Co.), by Madame Linda Villari, is a collection of bright and pleasant articles reprinted from various periodicals, and quite worthy of the author who wrote on 'Tuscan Hills and Venetian Waters.' Her descriptions of scenery are excellent, and her never-failing cheerfulness communicates itself to the reader. The best of these papers are that describing Bosco Chiesanuova—a place little visited by the British tourist, and in the spurs of the Alps, some twenty miles or so from Verona—and the account of Val Bregaglia. The description of the old mansion (now an inn) of the family of De Salis at Soglio may be quoted:—

"Built regardless of expense when the family fortunes were at their zenith over two hundred years ago, every detail is in harmony with the general design, and most intelligently carried out. The entrance is guarded by double doors of stout, sculptured oak. A long, vaulted banquetting room furnished with huge, carved presses, baronial chairs and a hooded hearth occupies nearly half the ground floor. A stone staircase arranged in short, arched flights, with branches to garden and side wing, leads past an entresol, or low first floor, to the second story, that after the Venetian style, is the grandest portion of the house. Here a central hall rises to the roof, decorated with stands of armour, weapons, escutcheons and family portraits, while open galleries on two sides lead to attics above. This picturesque interior is lighted by a huge window looking out on the poplars and pines of the garden beneath. A weeping willow, the crest of the clan, is carved on the mantel-shelf, and opposite, between steel clad effigies, hangs a very rare engraving of Kaiser Leopold I., surrounded by emblems of war and peace. The state rooms open from this hall, and our landlady proudly ushers us into a chamber of startling luxury and refinement. Walls covered with rich satin brocade, green and white, in excellent preservation, above a clado of chestnut root; doors with massive frames of the same wood, carved in delicate arabesques; chairs and sofas likewise of green and white satin, and so charming to the eye that it seemed frivolous to regret the absence of modern stuffs. But the bedstead is the glory of the room. It has thick, twisted columns, fit to shield the slumbers of a Doge, a carved head-board of dolphins supporting a knight's helm decked with three plumes, arranged like the Prince of Wales' feathers, and is draped with soft flowered silk of faded red, blue and yellow. The ceiling is decorated with mouldings of green and white stucco, in accordance with the classic and military tastes of the founder of the house. Homer, Aristotle, Alexander of Macedon and Numa Pompilius are enshrined in the four corners, while a larger medallion between the windows represents the periwigged profile of Frederick the Great. Our delightful chamber is flooded with sunshine, commands a fine view of the Bondasca glacier, mountains and forests, and is

musical with the murmur of the village fountain. There are other good rooms right and left, wainscotted, stuccoed, and with more or less ancient furniture, but none to compare with this green and white nest."

We cannot quite agree with Madame Villari's view of the changes which have befallen Rome; and it is a mistake in her article on Capri to accept the old story of the debauchery of Tiberius. In his recent work Prof. Bury has rightly rejected the scandalous reports circulated about the emperor's seclusion. Men do not live to eighty who give themselves up to such excesses.

*Two Roving Englishwomen in Greece*, by Isabel Armstrong (Sampson Low & Co.), is an amusing volume, full of high spirits, and disarms criticism by its frank confessions. It will, no doubt, afford great satisfaction to the two travellers and their personal friends, but it is one of the many books upon Greece by people who feel they have found a new subject, because it is for ever fresh. Miss Armstrong thought Thessaly and the monasteries of Meteora a *terra incognita*, whereas every inch of the country has already been frequently described. Nevertheless, her very vivid description of these monasteries cannot fail to be interesting. It is, however, to be hoped that this raid upon the monks will not stimulate other young Englishwomen to attempt similar pranks. The success of these spirited and clever ladies is no guarantee that other members of the rising sex would come off with the same success.

*A Lotos Eater in Capri.* By Alan Walters. (Bentley & Son.)—This is a book the reason for which it is difficult to discover. The author says in his preface that little English literature exists on the subject of Capri, but afterwards appends a bibliography, from which it appears that there is quite a sufficient number of works to meet the needs and capacity of the little island, not to mention the fact that Gregorovius has written exhaustively on this theme, which in itself should make other writers disinclined to enter the lists. We venture to think Mr. Alan Walters would have spent his own time better upon translating Gregorovius, and making the German's excellent book accessible to all English readers, than in compiling his own incorrect and inconclusive pages.

#### REPRINTS.

LIKE Sir Philip Sidney, Burton is one of those writers who are read with most satisfaction in a folio, and the shabby reprint produced by "the trade" early in this century strengthened the prejudice against an octavo Burton; but it can fairly be said that the three volumes in which Messrs. Bell & Sons have issued *The Anatomy of Melancholy*, edited by the Rev. A. R. Shilleto, and ushered in by a pleasant introduction from the pen of Mr. A. H. Bullen, should go far to dispel the feeling. The volumes, unluckily, are not of equal thickness, but they are well and accurately printed at the Chiswick Press in a clear and pleasant type. We have detected only two literals, both in the third volume, and due probably to the unfortunate illness which, we understand, prevented Mr. Shilleto from correcting the whole of the proofs—"paleat" for *palliat* in a quotation from Ovid on p. 153, and "fecundum" for *fecundam* at p. 329. In the former case the edition of 1676 which is before us reads "pallidus," which would make good sense, and which Burton, quoting from memory, was likely enough to substitute. "Caracallus," in a footnote in vol. iii., seems to be a slip of the editor's. The chief feature of the reprint, besides the welcome gift of a good index, compiled by the editor's brother, is that Mr. Shilleto has endeavoured to verify Burton's references. As far as classical authors are concerned this has been done with signal dili-



gence and success; in fact, nearly every quotation has been run to earth. Much also has been achieved for the citations from the Fathers, especially St. Augustine; but little has been effected for the mediæval authors, excepting Æneas Sylvius and Erasmus. Sometimes it would have been easy to supply the reference; for instance, 'Decamerone,' Giorn IV. Nov. 1, when Burton quotes "Beroaldus e Boccaccio" for the story of Sigismonda and Guiscardo.

While Norm in Tancred in Salerno reigned.

An interesting line might be written on Burton's lines of study. It is obvious that, like most of his contemporaries, he read little Greek, generally relying on Latin translations. Ovid, Virgil, and Horace were prime favourites with him, and so were Seneca and Cicero, Plautus and Terence, and of the Greeks Lucian. Evidently he preferred Ben Jonson to Shakspeare, as academics did in his day; he knew French (yet it is rather odd that he does not quote Montaigne oftener), and probably Italian. Of Spanish he was most likely ignorant, as he always quotes the Latin version of 'La Celestina,' which he highly appreciated. Mr. Bullen suggests that some Student of Christ Church might occupy his leisure in ferreting out the editions Burton used—a task worthy of "the most flourishing college of Europe," and not an impossible one by any means. For instance, when he quotes Chalcocondyles and Nicephorus Gregoras in following sentences, we may pretty safely infer that he had been turning over Wolf's edition of those Byzantine historians. But to return to Mr. Shilleto: he has thrown away his pains by translating Burton's quotations, for nobody ignorant of Latin is likely to get far in 'The Anatomy'; and on one occasion, at least, his modesty led him to paraphrase a passage that is tolerably harmless, but still had as well have been left alone. He would have done better to point out the instances, not infrequent, where Burton, from carelessness probably, has misunderstood his author. Mr. Shilleto is rightly sparing of explanatory notes, and in the few he has supplied we may point out a couple of mistakes. In a note on Burton's mention of Clenardus, Mr. Shilleto says, "Bégine was the name of the village where he was offered his living"; but in reality "Bégine" means the church of the Béguines at Diest. A less pardonable error is the note on "Pampeluna, the chief town of Navarre in Spain," which runs, "Navarre only became French through Henri IV.," as if Pampeluna had been ruled by Henri IV. Talking of Spain, we may add that Mr. Shilleto might have pointed out Burton's strange error in saying, "Spaniards permit Moors to live amongst them," although the expulsion of the Moors from the Peninsula was one of the great events of Burton's early manhood. Is it possible that he had commenced his *magnum opus* before 1609, and forgot to alter the passage subsequently? We have only one remark to add on this excellent reprint. The text is that of the edition of 1651-2; and Mr. Shilleto ingeniously proposes, in the famous description of the poor scholar, for "Parson Chaff" to read "Parson Chuff." "Chaff" in the sense of "chafferer" is unknown to Dr. Murray's dictionary, and probably wrong. It is, however, to be noted that Spenser uses the verb *chaffer* of simony in 'Mother Hubbard's Tale':—

He chaffred chayres in which Churchmen were set.

THAT delightful series the "Tudor Translations," which Mr. Henley edits and Mr. Nutt publishes, contains some of the handsomest specimens of book-making that have appeared in recent years. *The Golden Ass of Apuleius*, in Adlington's translation, is a volume fit for the epicure in books. The title-page does infinite credit to Mr. Constable; and the bold black headlines, and the general sturdiness, if one can use the phrase, of the typography, are admirable. Adlington's translation is an excellent example

of Elizabethan English, and some years ago attracted the attention of Mr. Lang, who reprinted the tale of Cupid and Psyche from it. Although his prose is so good, Adlington had little knowledge of Latin, and Mr. Whibley in his clever introduction proves, what Mr. Lang suspected, that Adlington made free use of the French translation.

THE most recent additions to the "Aldine Poets" are *The Poetical Works of Samuel Butler* (Bell & Sons), edited by Mr. Brimley Johnson, and *The Poetical Works of Herrick*, edited by Mr. Saintsbury. This is the first time Herrick has appeared, we think, in the Aldine edition. Mr. Saintsbury has given us a good text, a pleasant introduction, and no more notes than were needful. We have not got Mitford's 'Butler' beside us, so we cannot compare it with Mr. Johnson's. Mr. Johnson has evidently taken pains. He has done a good deal for the text, and reprinted Butler's own annotations to 'Hudibras,' besides rewriting the memoir. Instead of reprinting Mitford's selection of Grey's notes, he would have done well to furnish a concise commentary of his own.

#### OUR LIBRARY TABLE.

THE late Camden Professor of Ancient History has contributed another volume—his third—to the "Story of the Nations" series. This time he treats of *Parthia* (Fisher Unwin), the subject of his 'Sixth Oriental Monarchy,' which was published in 1873. Canon Rawlinson generally writes a good, clear, narrative style, and makes his somewhat intricate subjects interesting; but it must be observed that historical research has not stood still in the past twenty years, and a mere abridgment of the 1873 'Monarchy' can hardly be taken as representing the present state of our information concerning the Parthian empire. Mr. Rawlinson gives no references to modern authorities—he does not even mention his own work, of which the present volume is a precipitate—so it is difficult to say what recent books he may have consulted. But to judge from internal evidence he has not made a very careful study of Gutschmid's 'Geschichte Irans,' or even of the article on Persia which that somewhat positive scholar contributed to the last edition of the 'Encyclopædia Britannica.' One is perfectly at liberty to disagree with Gutschmid, but it is quite impossible to ignore him; and a history of Parthia in which his views find no place is distinctly *arriéré*. All that can be said of Canon Rawlinson's latest work is that it might have been a useful authority twenty years ago, if it had been more carefully revised. Some of the numerous misprints (as "the tract ..... seem," "coarse, not to any [say] brutal") do not say much for Messrs. Unwin's readers. The illustrations consist mainly of coins, which possess very little attraction, we should imagine, to any but the specialists whom Mr. Rawlinson calls "numismatologists," and even these do not rave over the artistic charm of Arsacid coins; which reminds us that we have not discovered in this volume any announcement of the fact that the Parthians were known to the ancients—and are still known among scholars—as the "Arsacidæ."

ON looking at *Side Lights* (Fisher Unwin) we are forced to the conclusion that the late James Runciman must have been a man of singular energy and strength of character to have attained the amount of success he did, considering the comparatively humble circumstances in which he was born. He was an ideal Board School master, uniting the requisite authority to assert himself against recalcitrant parents with sympathetic insight into his pupils' wants. He was also a successful journalist, who contributed largely to daily and weekly papers. So much appears from Mr. Grant Allen's pleasant little memoir, and even from Mr. Stead's screed, in which, as was inevitable, he talks of Berserkers

and Vikings (for Mr. Runciman was a Northumbrian who loved the sea), and pours scorn on the dinners of Mayfair and the clubs in Pall Mall (for Mr. Runciman was not an aristocrat). But when Mr. Stead talks of him, as he does on his first page, as possessing "the materials of which an English Zola might have been made," he only prepares disappointment for the reader of these little essays, in which we vainly seek for the power of concentration and the strength of artistic purpose that mark the great French novelist. The papers were all contributed by Mr. Runciman to the *Family Herald* when he had succeeded Mr. Grant Allen in charge of the "Answers to Correspondents" in that journal, and though brightly written, they show no special originality or felicity of diction. They are, indeed, wonderfully unequal in merit; and while the best, without being anything remarkable, are very good specimens of the journalist's work, some of the others seem to be the veriest hack work, dashed off in the press of the moment. The pleasantest essay in the book appears to us to be the first, on 'Letter-Writers.' It gives a few hints and examples of the best way of writing letters, and talks in an interesting manner about some famous letter-writers, among whom a chief place is, with proper appreciation, given to Horace Walpole. 'Ill-assorted Marriages,' another subject trite enough in itself, is one on which the author writes with considerable freshness and insight into human nature; but even here there are some signs of haste and careless arrangement. But the articles on the 'Hopeless Poor' and on 'Stage-Children' are really valuable in their way, if only because a man who knew what he was talking about is here dealing without sentimentality with subjects on which writers are apt to waste much false sentimentality. When, however, Mr. Runciman is in a hurry, he is terribly commonplace and slipshod. The papers on 'Shrews,' on 'Gamblers,' on 'Vanity of Vanities,' to mention a few, are very poor and forced, and phrases like the following do not deserve to appear in a book: "Handicaps are arranged day by day and week by week, and the luxurious, loud, vulgar crew contrive to pass away the time pleasantly until the spring race meetings begin"; or "on the breezy heath where half a million gazers watched as the sleek Derby winners thundered round"; or "a rather popular writer who first came into notice by dint of naming a book of essays 'Is Life worth Living?'" Occasionally, too, we come across some rather extraordinary judgments, of which the following, perhaps, is the most remarkable:—

"Lord Salisbury is greater than Dean Swift as a political writer; the author of 'John Inglesant' is a finer stylist than any man of the last two centuries; as a writer of prose no man known in the world's history can be compared to Mr. Ruskin; with Messrs. Froude, Gardiner, Lecky, Trevelyan, Bishop Stubbs, and Mr. Freeman we can hold our own against the historian of any date."

With a final word of praise, however, we may leave the book, that all gratitude is due to a writer of so optimistic a tone and such a belief in human nature, which are based, except in literary matters, largely on knowledge and serious thought.

*The Way they Loved at Grimpat: Village Idylls* (Sampson Low & Co.), eight short stories about life in an English village, show Mrs. Esler's understanding of some phases of human nature—feminine human nature especially. The idyllic quality emphasized in the title is less apparent. If we find an occasional reminiscence of Miss Wilkins (the magician of humble life in New England) it is only natural, as we have not much ground, so far, for other comparisons. Studies in *petto* of our own rustic life have not been too common. To give examples, old and new, we might mention Miss Mitford and Mrs. Woods; but they are unlike each other, and both are unlike 'The Way they Lived at Grimpat.' Mrs. Esler's work is more like the little



New England books in method, yet it has originality. The touch is subdued and quiet enough, but not so overpoweringly grey, so consciously "pot-bound"—if we may use the expression—as in the lives of Miss Wilkins's women. Most of these little studies are also of women; but they are tolerably cheerful, and have not always a doleful ending. 'Alice' and 'Good for Nothing' are the saddest. All in their way show knowledge of character and a shrewd, discriminating judgment.

*A Companion to Dante, from the German of G. A. Scartazzini.* By Arthur John Butler. (Macmillan & Co.)—Mr. Butler has before now established a strong claim on the gratitude of English Dantophilists, and he considerably increases it by the publication of the present volume. The book which he here translates is the 'Dante-Handbuch' of 1892, a work so comprehensive in its scope and so ably treated from its own point of view that a reader who has well mastered its contents may almost be said to know as much about Dante, his environment and his writings, as he need reasonably wish for. Mr. Butler opines that his author has in the course of time become somewhat too sceptical, and is too much inclined to say that Dante did not and cannot have done this or that act ascribed to him by earlier biographers, and cannot have meant such or such a thing believed in by commentators. It may well be that in this view Mr. Butler is correct; but, on the other hand, Dr. Scartazzini understands very well what he is talking about, and is never at a loss for a reason, except when he substitutes for a reason a peremptory *ipse dixit*. He believes, for instance, in a real Beatrice, but will not allow that this was the Beatrice Portinari of Boccaccio and of the endless tribe of his followers; he also totally rejects the statements made by Boccaccio and others representing Dante as a man of lax sexual morality. The Beatrice of the 'Commedia' he regards as decidedly and strictly symbolic; and he proves conclusively to his own satisfaction—relying directly upon a passage, certainly highly relevant, in the third book of the 'De Monarchia'—that she represents Spiritual Authority, leading up to Heaven, while Virgil, who leads up to the Earthly Paradise, stands for Temporal Sovereignty. He does not consider that Dante belonged to a noble family, nor that any one of the letters attributed to him can safely be accepted as genuine, most of them being pronounced clearly spurious; and this is still more manifestly the case with the discourse 'De Aquâ et Terrâ,' which Scartazzini dismisses with some amusing banter. His suggestion that Dante, when he visited during his exile the universities of Bologna and Paris, must have been engaged in teaching there, and not merely attending as a scholar, is valuable; the same employment in teaching is argued to hold good of Ravenna. The treatise 'De Vulgari Eloquentiâ' and the 'Convito' are, according to Scartazzini, probably in the nature of scholastic lectures, and their remaining uncompleted might thus be accounted for. The summary of the 'Commedia' is eloquent; and it would be difficult to say whether in discussing the events of Dante's life or the problems presented by his writings the author's success is the more observable. We rather regret that Mr. Butler has cut down the last two chapters of his original into a single chapter, entitled "Exposition and Dissemination" (of the 'Commedia'). He makes a few notes here and there, always to the purpose, notably one on p. 239, which points out a weakness in a statement of Scartazzini regarding the supposed date of the 'Convito,' as inconsistent with matter of leading importance in the 'Purgatorio.' A few casual errors may here be noted: on p. 34, "son [should be father] of Geri del Bello"; p. 58, "provincial" ought to be *Provençal*; p. 269, "some famous poets" should be *some fame as poets*; p. 346, "three notes to [should be from] the Countess of Battifolle."

Others, printers' slips of a rather annoying kind, are to be found on pp. 119, 258, 482, and 483.

ELEVEN short stories from the ready pen of Mrs. Walford—*A Question of Penmanship* (Griffith, Farran & Co.)—make a sufficiently pleasing volume. There is at times a happy knack about some of them, though the touch of this popular author is not, perhaps, pre-eminently fitted to display the merits of the short story in its most artistic form. The writer who cannot at once, vividly and with a word, place his reader in direct and vital contact with the characters and "environment" of an episode is not the ideal master. In these slight stories it is not of circumlocution we complain, and yet they are not all they might be. It is simply that firmness of grip and dramatic insight and divination strike one by their absence, which is not to say they have not some other qualities.

MESSRS. MACMILLAN have sent us *Our Village*, by Miss Mitford, accompanied by an introduction by Mrs. Thackeray Ritchie, and illustrated by Mr. Hugh Thomson. Mr. Thomson has been always in sympathy with quiet, subtle gaiety, and he has done himself full justice in this volume. Miss Mitford would have looked at these dainty pictures with pleasure, and would have been charmed with the greater part of Mrs. Ritchie's introduction, though it contains some (perfectly just) condemnation of Dr. Mitford, not written for his daughter's eyes. Mrs. Ritchie has lately published her own reminiscences of a generation that was personally in touch with the author of 'Our Village,' and the present sketch is also "written out of the past and when everything is over." It recalls the time when for literary ladies "a copy of verses, a small volume of travels, a few teaparties, a harp in one corner of the room, and a hat and feathers worn rather on one side, seemed to be all that was wanted to establish a claim to fashion and inspiration." Such were the days of Miss Mitford, and, in spite of severe domestic trials; she received and enjoyed her share of flattery and fame. The first edition of 'Our Village' was in five volumes, which were published in different years, and it is a pity that the method of selection here adopted has not been explained. Mrs. Ritchie has chosen the charming account of the village with which the series originally began, and the sketches headed "Walks in the Country," collected from different volumes, and has arranged them according to the time of year at which they were taken so as to form a kind of diary. The book has no table of contents, and the arrangement of headlines further conceals a plan which, though excluding some favourite papers, offers the reader a complete group of those which treat of the subjects nearest to Miss Mitford's heart.

LADY BURTON has now included in the "Memorial Edition" of her husband's works *A Mission to Gelele, King of Dahome*, by Capt. Sir Richard F. Burton, K.C.M.G., 2 vols. (Tylston & Edwards), and it is to be hoped that the new dress may tempt fresh readers to the perusal of this curious and interesting account of a singular people and their barbarous customs. The book is well worth re-reading by those who remember its first appearance in 1864; and for those who do not, it provides much novel entertainment, mingled with that strange jumble of miscellaneous learning which Burton loved to parade. Of course it is full of his eccentricities of style; but the reader will overlook the oddity for the sake of the vivid picture of unclothed men and manners, and he will not be needlessly offended by a display of the "anthropological" notes which became more of a foible in Burton's old age. Even in 1864, however, he waged war against whatever was "nice" and "proper." It is a pity that the revisers of this handsome edition did not bring the information up to our present state of knowledge—for even Capt. Burton did not know everything thirty years ago; and surely the obvious duty of the editor

was to supply an index. An exact reprint is not all that is wanted; but it is very well got up, and ought to be widely read.

A BELGIAN professor, M. Léo Errera, publishes *Les Juifs Russes* through M. Muquardt, of Brussels, and through Messrs. Williams & Norgate in London. The book is on the lines of Mr. Harold Frederic's terrible exposure of the Russian persecution. It has by way of preface a most courageous letter from Prof. Mommsen, which ends: "Fanaticism is incorrigible. There is nothing left for us except to hope that.....a monarch who is the arbiter of Europe will not always be subject to the blindness of a re-arisen Torquemada." This title for the President of the Holy Synod of the Russian Empire is not undeserved.

SIR BERNARD BURKE's *Dictionary of the Peerage and Baronetage* (Harrison & Sons) now appears under other superintendence than that of the lamented author, and advantage might be taken of the change to clear away a good deal of the mythical genealogy which Sir Bernard was too kind-hearted to omit, although he made sundry reforms in that direction. The bulk of the book would be diminished, and the authority of a standard work would be enhanced.

# LIST OF NEW BOOKS.

## ENGLISH.

### Theology.

- Bain's (Rev. J. A. K.) *For Heart and Life*, Twenty Sermons, cr. 8vo. 5/6 cl.
- Brown's (J. W.) *Some Recent Contributions to the Unitarian Pulpit*, cr. 8vo. 3/6 cl.
- Fairbairn's (A. M.) *Religion in History and in Modern Life*, cr. 8vo. 3/6 cl.
- Halsey's (J.) *Beauty of the Lord, and other Sermons*, 5/ cl.
- Lumby's (Rev. J. R.) *Epistles of St. Peter*, cr. 8vo. 7/6 cl. (Expositor's Bible)
- Moinet's (Rev. C.) *The Good Cheer of Jesus Christ*, cr. 8vo. 3/6 cl. (Preachers of the Age.)
- Ottley's (H. B.) *Christ and Modern Life*, cr. 8vo. 3/6 cl.
- Overton's (J. H.) *The English Church in the Nineteenth Century (1800-1833)*, 8vo. 14/ cl.
- Tertulliani *De Præscriptione Hæreticorum ad Martyras*, edited, with Introduction and Notes, by T. H. Bindley, cr. 8vo. 6/ cl.

### Law.

- RuJall (A. R.) and Greig's (J. W.) *The Trustees Act, 1893*, cr. 8vo. 6/ net.

### Fine Art.

- Lamb's (C.) *Specimens of English Dramatic Poets*, edited by I. Gollancz, 2 vols. 10/6 net; Extra Illustrated Edition, 50/ net.
- Sturm's (G.) *Animals in Ornament, Part 1*, folio, 5/ swd.

### Poetry.

- Mac Donald's (M.) *Poems*, imp. 16mo. 6/ net.
- Scott's (Sir W.) *Lyrics and Ballads, with Introduction by A. Lang*, cr. 8vo. 6/ net; large paper, 8vo. 10/6 net.
- Stenbock's (Count S. E.) *The Shadow of Death*, 2/6 pcht.
- Thom's (J.) *The Pleasures of Home, and other Poems*, 8vo. 6/ net.
- Well's (E. T.) *Bruce's Heart, and other Poems*, cr. 8vo. 2/6 cl.
- Wood's (T. W.) *Collected Poems*, cr. 8vo. 3/6 net.

### History and Biography.

- Chapman (G.) *A Narrative of a Devoted Life*, by R. S., 4/6
- Conway's (W. D.) *Centenary History of the South Place Peace Society*, cr. 8vo. 5/ half-parchment.
- Corday (Marie Charlotte Anne de), *a Century Monograph*, by M. Jeaffreson, cr. 8vo. 2/6 cl.
- Garnier's (R. M.) *History of the English Landed Interest*, 8vo. 10/6 cl.
- Hewison's (J. K.) *The Isle of Bute in the Olden Time*, Vol. 1, 8vo. 15/ cl.
- Ogle's (A.) *The Marquis D'Argenson, a Study in Criticism*, cr. 8vo. 6/ cl.
- Reeves (W. Rev. Wm.) *Lord Bishop of Down, Connor, &c.*, by Lady Ferguson, 8vo. 6/ cl.
- Sutherland's (A. and G.) *History of Australia and New Zealand, 1606 to 1890*, cr. 8vo. 2/6 cl.

### Geography and Travel.

- Hughes (W.) and Williams's (J. F.) *Compendium of Modern Geography*, cr. 8vo. 10/6 half-morocco.

### Philology.

- St. John's (R. F. St. A.) *A Burmese Reader*, cr. 8vo. 10/6 cl.
- Sonnenschein's (A.) *German through English*, cr. 8vo. 3/6

### Science.

- Frossard's (J. D.) *The Nickel Ores of Sudbury (Canada)*, 12mo. 2/ net.
- Geipel (W.) and Kilgour's (M. H.) *Pocket-Book of Electrical Engineering Formulae*, 32mo. 7/6 net.
- Heaviside's (O.) *Electromagnetic Theory*, Vol. 1, 8vo. 12/6 cl.
- Knapp's (S.) *Thus Shalt Thou Live, Hints and Advice for the Healthy and the Sick*, cr. 8vo. 6/ cl.
- Martin's (C.) *The After-Treatment of Cases of Abdominal Section*, 8vo. 2/ net.
- Thornton's (J.) *Human Physiology*, cr. 8vo. 6/ cl.
- Vickerman's (C.) *Woolen Spinning, a Text-Book for Students*, cr. 8vo. 6/ cl.

### General Literature.

- Baudelaire (C.) *Some Translations from*, by H. C., 2/6 pcht.
- Burrow (J. C.) and Thomas's (W.) *Monet Mines and Miners, or Underground Scenes by Flash Light*, 4to. 21/ cl.

Cuthbertson's (Rev. J.) Hawthornvale, 12mo. 2/ cl.  
 Davies's (D.) Talks with Men, Women, and Children, 5th Series, cr. 8vo. 6/6 cl.  
 Dickinson's (J. W.) Yorkshire Life and Character, 8vo. 7/6  
 Douglas's (L. M.) Manual of the Pork Trade, cr. 8vo. 5/ cl.  
 Headon's (Miss) Domestic Kindergarten, or Household Object Lessons, cr. 4to. 3/6 net.  
 Headon's (M. E.) Housework and Domestic Economy, cr. 4to. 5/ net.  
 Ireland as It Is and as It would be under Home Rule, 5/ cl.  
 Lillie's (A.) Modern Mystics and Modern Magic, cr. 8vo. 6/6  
 Mabie's (H. W.) Under the Trees and Elsewhere, 3/6 net.  
 Malory's (Sir T.) Birth, Life, and Acts of King Arthur. Introduction by Prof. Rhys, 2 vols. 4to. 35/ net.  
 Mason's (J.) Principles of Chess in Theory and Practice, 2/6  
 Mellor's (C.) The Death Penalty, a Modern Story, cr. 8vo. 2/6  
 Oliphant's (Mrs.) Lady William, 3 vols. cr. 8vo. 31/6 cl.  
 Ram's (Mrs. A.) The Little Sisters of the Poor, cr. 8vo. 6/ cl.  
 Sadlier's (Mrs. J.) The Hermit of the Rock, a Tale of Cashel, cr. 8vo. 2/6 cl.  
 Serjeant's (C.) A Threefold Mystery, a Tale of Monte Carlo, cr. 8vo. 5/ cl.  
 Sizer's (K. T.) The Wooing of Oeyth, a Story of the Eastern Counties in Saxon Times, 3/6 cl.  
 Strange's (Major-General T. B.) Gunner Jingo's Jubilee, 10/6  
 Thousand and One Quarters of an Hour (Tartarian Tales), edited by Smithers, Large-Paper Edition, 21/ net, pcht.  
 Walford's (L. B.) The One Good Guest, cr. 8vo. 2/6 cl.

## FOREIGN.

## Lanc.

Annuaire de Législation étrangère, 18fr.  
 Annuaire de Législation française, 3fr.

## Fine Art and Archaeology.

Cybulski (S.): Tabulæ quibus Antiquitates Græcæ et Romanæ Illustrantur, Series 1, Tab. 8, 4m.

## Poetry.

Richepin (J.): Mes Paradis, 3fr. 50.

## History and Biography.

Politische Correspondenz Friedrich's des Grossen, Vol. 20, 15m.

## Bibliography.

Bibliotheca Döllingeriana, Katalog der Bibliothek J. J. J. v. Döllingers, 10m.

Rocchi (A.): De Cœnobio Cryptoferratensi ejusque Bibliotheca, 10fr.

## Philology.

Gautier (L.): Les Épopées françaises, Vol. 2, 20fr.  
 Lederer (Ph.): Hebräische u. chaldäische Abkürzungen gesammelt u. erläutert, 1m.

## Science.

Willkomm (M.): Prodrum Floræ Hispaniæ, Supplementum (1862-1893), 20m.  
 Zittel (K. A.): Handbuch der Palæontologie, Div. 1, Part 16, 7m. 50.

## General Literature.

Almanach cycliste pour 1894, 3fr.

## COPYRIGHT AND COPYRIGHTWRONG.

Grand Hotel, Athens, Dec. 19, 1893.

WOULD you kindly allow me to bring the following facts to your notice? I published this year in England a novel called 'Dodo,' but, as it was not published simultaneously in America, I lost copyright there. A few months later Messrs. Appleton & Co., of New York, offered me terms for its publication in America, which I accepted; and after this arrangement had been concluded I heard from a Chicago publisher, C. H. Sergel, who also offered to publish it. Naturally I refused his offer.

Shortly after the book had been published by Messrs. Appleton I heard from them that an edition by Sergel had also appeared, of which I now have a copy. I see on the back of the title-page the words "Copyright, 1893, by Charles H. Sergel & Co., Chicago." The book was not published simultaneously with its appearance in England, and therefore cannot be copyright. I learn, however, that if new matter is introduced copyright can be obtained, so I read the book and find that it contains about half a dozen misprints, and the substitution of the word "Keewahn" for *Halma*. I do not know what "Keewahn" may be; but I should much like to learn if its introduction, coupled with a few misprints and the omission of accents in French words, is sufficient grounds for calling this edition copyright.

E. F. BENSON.

## THE HISTORICAL MANUSCRIPTS COMMISSION.

It was scarcely to be expected that the special interest which attached to the first volume of the Portland papers could extend to what is to all intents a supplementary report on that portion of the collection which is not immediately concerned with the career of the Bentinck family. Moreover, although a first instalment of the

state papers connected with the ministry of Robert Harley appears in this Calendar, by far the most important part of the collection yet remains to be dealt with. At the same time it must be remembered that, as in so many other cases, the muniment room at Welbeck Abbey was richly furnished with manuscripts of local and historical interest long before the advent of the house of Bentinck at the close of the seventeenth century, and Mr. Maxwell Lyte has doubtless been well advised in directing the immediate publication of this part of the Portland collection, which is chiefly composed of seventeenth century documents of a very miscellaneous description, most ably arranged and edited by Mr. Richard Ward.

Amongst these are included some papers relating to the English navy which possess a special value as a record of the varied service and experiences of a typical English sailor, Capt. Wm. Penn, which could be matched with difficulty at such an early date, and which should prove invaluable material to Prof. Laughton for the forthcoming biography of this naval worthy in the 'Dictionary of National Biography.' Amongst other official correspondence in this Calendar there are a few diplomatic papers of some interest, including certain royal letters. Some characteristic letters of James VI. of Scotland are printed here, though they are not of so pronounced a type as the specimens of begging letters lately edited by Mr. H. E. Malden for the Royal Historical Society. Far more interesting than these is the admirable description of the domestic life and economy of the Turks given in the form of a newsletter from Constantinople by Dr. J. Covell in the year 1674. The picture of a plague-stricken city loses none of its realistic effect from the prosaic relation of a scientific observer. This English traveller was no mean herbalist, and had contrived to hold the sickness at bay with doses of *Bezoarticum animale* and the fumes of vitriol. He was also discreet in his professional character, for he has "many stories tending to the business of physick among them, but it is not convenient here to trouble you with them, especially what relates to their women." Selections from Dr. Covell's letters have just been issued by the Hakluyt Society.

The Vere and Holles and Cavendish papers are of some interest if only for their connexion with the later and more important collection of Harley papers. They embrace a period of about a hundred years, but only become full during the reigns of Charles II. and James II. After this date they overlap the Bentinck papers, and become merged in the great Harleian collection in the reign of Queen Anne. Amongst the most noticeable papers are a narrative of the battle of Sedgemoor by a military eye-witness and some curious information respecting the Jacobite plots in the reign of William III.

The Harley papers calendared here consist almost entirely of the newsletters of Nathaniel Harley, a merchant at Aleppo, whose knowledge of Oriental life and character seems to have been more than usually profound. His correspondence is also not without interest from the point of view of the economic historian.

The volume concludes with the diaries of Thomas Baskerville, descriptive of a somewhat extensive tour, chiefly in the eastern counties of England, at the end of the reign of Charles II. This compilation is of purely local interest, but some of the writer's personal observations have an occasional value, such as the fact that the soil of the site of Barnwell fair was enriched by the oyster shells which were tumbled "under the table without more ado." An index to this and the previous volume is appended to the Calendar, and deserves notice as a very perfect specimen of its kind.

## THE LATE W. H. SMITH.

Reform Club, Pall Mall, Jan. 2, 1894.

AT p. 116 of the first volume of Sir Herbert Maxwell's interesting 'Life' of the late W. H. Smith, and under date 1865, it is written:—

"Smith's name had been for some time on the candidates' book of the Reform Club; when he came up for election the haughty susceptibilities of the Whig members of the committee were set in arms against the admission of a tradesman, and he was blackballed. This apparently trivial act—lightly done and as lightly dismissed from thought—was perhaps to have a more lasting effect on the course of politics for a quarter of a century than anybody could have foreseen at the time."

The statements in the foregoing paragraph are inaccurate.

1. Smith's name was not entered in the candidates' book "for some time": it appeared there on May 11th, 1860; the ballot at which Smith was rejected took place on June 14th in the same year.

2. The Whig members of the committee had no more power of making their influence felt than any other members of the Club, the election of candidates being then, as it still is, in the hands of the Club as a whole.

The reason why W. H. Smith was blackballed was that his proposer and seconder, both of whom were strong Radicals, had misdescribed him, and the rules did not then empower the committee, as they now do, to rectify an error which, though unintentional, might prove fatal to a candidate. Mr. Frank Crossley proposed him, and Mr. Edward Baines, M.P., seconded him; he was described as "William Henry Smith, Esquire, 1, Hyde Park Street, Publisher." If he had appeared in the candidates' book as "of the firm of W. H. Smith & Son, Newsagents," I feel certain that he would have been elected. I write this with a clear recollection of the prevailing opinion in the Club at the time. I voted for him; and, in common with many fellow members, I felt that he had been harshly treated. The committee took that view, and communicated with his proposer and seconder a few days after the ballot, saying that if Mr. W. H. Smith were again proposed, he would doubtless be elected. The reply was that he had become, or would soon be, a candidate for the Carlton. If he had not been blackballed at the Reform, it is improbable that he would have died Lord Warden of Walmer Castle and First Lord of the Treasury.

W. FRASER RAE.

## THE BOOK SALES OF 1893.

## I.

It cannot be supposed that different classes of books come into prominence or recede from popular favour with anything approaching a spasmodic movement, though it is undoubted that changes, depending to a very large extent on contemporary fashion, are continually taking place. Observations merely confined to the space of a year would not be sufficiently representative to justify an opinion that any alteration noticeable during that space of time would or would not be likely to be permanent, but if the record of a series of years be carefully considered, it is, I believe, even possible to arrive at a conclusion with regard to the future ups and downs of the book-market that will to some extent at least be borne out by results. This is not such pure speculation as it seems, for progress is slow in the book-world, and a real, as distinguished from a fictitious, impetus once given is almost certain to continue. The difficulty consists in detecting small initial movements and in gauging their upward or downward tendency, regard being had to intrinsic merit, which has everything to do with the question of the ultimate fate of a book in the market. There are, of course, other considerations—as, for example, the number of copies published to the edition—which are of the greatest importance, so much so that many



authors of the highest repute are passed over quickly enough in the auction-room because, for one thing, they have had the good fortune to be popular from the first. Sir Walter Scott may be mentioned as one, and perhaps the greatest, of many examples that could be adduced to prove the truth of this assertion. The editions of that prolific author were issued in prodigious quantities, and for that reason were never in much request as collectors' books until a year or two ago, when it was recognized that, although rebound and cut-down copies of the original editions of all his books were common enough, the very reverse was the case with regard to clean copies in their original boards. There was obviously no valid reason why Scott at his best should be neglected while other authors of less ability should be favourably regarded, and so what was, in fact, predicted two or three years ago has actually come to pass: original editions of all Scott's works, provided they are in the same state as when published, but not otherwise, are selling at prices greatly in advance of what they have ever brought before. On the other hand, the rather cool reception accorded the "Limited Edition" movement accentuates the common mistake of supposing that, merely because a small number of copies of a new book are published, they must necessarily on that account become sought after, and therefore valuable. This by no means follows. Scarcity is only one incident in the life of a book; there are many more, such as novelty, sterling merit, utility, and interest of subject; and unless one or more of these qualities are conspicuously present, mere scarcity will not atone for the defect. Some books, no doubt, are prized for no other reason than because they are seldom met with, but they are invariably old or curious, and commonly both. Whatever the reason, it seems clear that these quite modern volumes issued in strictly limited numbers have, as a whole, failed to establish themselves in the open market; and if any appreciable number are held by the dealers, a heavy fall is certain to follow. With the exceptions mentioned, all classes of books are substantially in the same position as they were a year ago, though it may be advisable to mention that the evidence in favour of Scott seems to apply to some extent to original editions of Lytton, which have hitherto been almost entirely neglected. These, if good copies in their original covers, should rise in value in the near future. If dirty, imperfect, or rebound, they are better left alone, in accordance with the general rule that prevails in such cases.

During the year 1893, or, to be more accurate, from December, 1892, to last November, both inclusive, fifty high-class sales by auction have been held in London and the provinces, and will be found reported in the forthcoming volume of 'Book Prices Current.' Nearly 50,000 lots of property, representing probably double that number of books, were brought to the hammer, the total sum realized amounting to 66,470*l.* 15*s.* 6*d.*, a good but not an unusual average. The first sale, comprising the library of the late Mr. F. W. J. Deacon, which was dispersed by Messrs. Sotheby early in December, contained little of importance; and Mr. Elsted's library, which the same firm sold on December 3rd, was very little better. Bate-man's 'Orchidaceæ of Mexico and Guatemala,' 1843, folio, brought 9*l.* 15*s.* (half-morocco). A copy of this book had not appeared in the auction-room since March, 1891, on which occasion it realized 6*l.* 15*s.* Hasted's 'Kent,' 12 vols., 1797-1801, 8vo., brought 4*l.* 16*s.*, and the earlier and better edition of 1778-99, in 4 folio volumes, 16*l.* 10*s.* Hodgson's 'History of Northumberland,' the three parts complete, in 7 vols. 4to., sold for 27*l.* 10*s.*, as against 40*l.* in April, 1889, the great difference in price being due to foxed leaves and ill condition. Later on Messrs. Puttick & Simpson disposed of a miscellaneous

collection that included a few good books, e.g., Ainsworth's 'Jack Sheppard,' 3 vols., first edition, cloth, uncut, 1839, 6*l.* 12*s.*; a large-paper copy (imperial) of Bewick's 'Birds,' 2 vols., 1805, in the original boards, 8*l.*; Sir Egerton Brydges's 'Restituta,' 18 vols. 8vo., 1814-15, 9*l.* 5*s.* (calf); Egan's 'Life of an Actor,' 1825, additionally illustrated with coloured and other caricatures and numerous scarce portraits, 11*l.*; Thackeray's 'Vanity Fair,' in the original 20 monthly parts, 13*l.* 5*s.*, a cheap set; and a copy of the Kelmscott Press reprint of the 'Golden Legend,' 3 vols. 4to., 1892, 7*l.* (published at 9*l.* 9*s.*). As a good deal of interest is manifested in Mr. William Morris's Hammersmith productions, the sales of the whole year may be conveniently tabulated at once. The following were all in the original covers precisely as when published: 'Recuyell of the Histories of Troy,' 3 vols. in 2, 4to., 1892, 6*l.* 5*s.*, 29*l.* (vellum); 'History of Reynard the Foxe,' 1892, folio, 2*l.* 11*s.*, 2*l.* 17*s.*, 16*l.* 10*s.* (vellum); Mr. W. S. Blunt's 'Proteus, Love-Lyrics, Songs and Sonnets,' 1892, 8vo., 2*l.* 4*s.* (published at 2*l.* 2*s.*); 'The Nature of Gothic,' 1892, 8vo., 1*l.* 3*s.* (published at 1*l.* 10*s.*); 'Poems by the Way,' 1891, 8vo., 3*l.* 12*s.*, 3*l.* 5*s.* (published at 2*l.* 2*s.*); 'The Defence of Guenevere,' 4to., 1892, 2*l.* 6*s.* (published at 2*l.* 2*s.*); 'A Dream of John Ball,' 1892, 4to., 1*l.* 10*s.* (published at 1*l.* 10*s.*); 'The Story of the Glittering Plain,' 1891, 4to., 4*l.* 12*s.* (published at 2*l.* 2*s.*); and one or two more. These statistics are eminently satisfactory, and, considering the short length of time the Kelmscott Press has been established, would be hard to equal. On December 13th Messrs. Sotheby disposed of "a portion of the library of a gentleman, deceased," a small but exceedingly choice collection. Although there were only 418 lots, they brought 2,411*l.* 11*s.*, showing the large average of nearly 6*l.* Bewick's 'Fables of Æsop,' 1818, and 'Select Fables,' 1820, both on large paper (royal), sold for 13*l.* (calf extra); Blake's 'Illustrations of the Book of Job,' 21 proof plates, 1826, folio, 8*l.* 5*s.*; Theodore de Bry's 'Emblemata,' 1593, 4to., 60*l.* (morocco extra, covered with gold tooling); a set of chronicles from Col. Johnes's Hafod Press, in 25 vols. 4to., 37*l.*; an extra-illustrated copy of Clarendon's 'Rebellion,' 3 vols., large paper, Oxford, 1702-4, folio, 20*l.* 10*s.*; Gould's 'Birds of Europe,' 5 vols. folio, 1837, 85*l.* (morocco super extra); the 'Birds of Asia,' 7 vols. folio, 1850-80, 78*l.* (half-morocco, uncut); the 'Monograph of the Trochilidæ,' 5 vols., 1861, folio, 45*l.* (morocco extra); 'Birds of Great Britain,' 5 vols. folio, 48*l.* (*ibid.*); and the 'Mammals of Australia,' 3 vols. folio, 30*l.* (*ibid.*). A set of the "H. B." sketches, 917 plates, in 9 folio volumes, sold for 25*l.*; McLan's 'Clans of the Scottish Highlands,' 2 vols. 4to., 1857, 8*l.* (morocco extra); a complete set of the Percy Society's Publications, 94 works in 30 vols. 8vo., 1840-53, 13*l.* 13*s.*; Silvestre's 'Universal Paleography,' 2 vols. atlas folio, 1850, 16*l.* 10*s.* (half-morocco); a set of Strutt's Works in 11 vols. 4to., 50*l.* (*ibid.*); a complete set of the Surtees Society's Publications, from its establishment in 1834 to 1890 inclusive, 88 vols. 8vo., in the original cloth, 33*l.*; and a splendid copy of 'Antiquities of the Russian Empire,' 6 vols. in 7, folio, with the 4to. volume of text, 1849-55, 64*l.* Another copy of this same book, without the text, 6 vols. in 4, subsequently sold for 43*l.* Later an assortment of Robert Browning's Poems in 24 vols., all first editions, realized 16*l.* 15*s.* The books were nicely bound by Zaehnsdorf, but the series comprised nothing before 1850, except 'Paracelsus,' 'Straford,' and 'Sordello.' The next lot consisted of the eight numbers of 'Bells and Pomegranates,' 1841-46, original covers, 8*l.* At the same sale (Mr. H. Walton Lawrence's library) a set of Crowe and Cavalcaselle's art works in 10 vols. 8vo. realized 26*l.* (morocco extra by Zaehnsdorf); a Missal, printed by Plantin on vellum

in 1572 at Antwerp, 19*l.*; and a first folio Shakspeare, 25*l.* This copy had the title with portrait, verses, preliminary leaves, and 'Cymbeline,' reprinted in facsimile. No other copy of the first folio was sold during the year, but three copies of the second folio (1632) appeared, and six of the fourth (1685). A quite perfect copy of the former produced 53*l.* (old calf), and of the latter, 19*l.* This has been a bad Shakspearean year, the important sales including only a copy of the 'Merchant of Venice,' first edition, 1600, 4to., 90*l.* (last leaf in facsimile); 'Henry V.,' 1608, 4to., 50*l.*; the folios already mentioned; two sets of Halliwell-Phillipps's edition, 16 vols., 1853-65, folio, which brought 63*l.* and 66*l.* respectively; and Boydell's edition, 9 vols. folio, 1802, 61*l.* (extra illustrated). The last time a perfect copy of Shakspeare's third folio of 1664 was seen in a London auction-room was at the Gaisford sale in 1890 (168*l.*), though a good copy sold at New York in March, 1891, for 950 dollars. Though the third folio is not so important as the first, it seems to be much more difficult to meet with. In June last Messrs. Christie sold Shakspeare's jug and cane for 155 guineas. Very possibly these relics were genuine, for they were bequeathed by the great dramatist to his sister Joan, who married a Mr. Hart, of Tewkesbury, and in the possession of their descendants they remained till the commencement of the present century. Two works which, like Scrope's 'Salmon Fishing' and 'Deer-Stalking,' seem to be getting more expensive every day are Col. Crealock's 'Among the Red Deer,' folio, n.d., 6*l.*, and the same author's 'Happy Hunting Grounds of Loch Luichart,' folio, n.d., 4*l.* 10*s.* A third book, 'Deer-Stalking in the Highlands of Scotland,' 1892, folio, is, however, more valuable than either. Three copies have been publicly sold during the last twelve months for 11*l.*, 12*l.* 10*s.*, and 14*l.* 14*s.* Only 255 copies of the book were printed, and very few reached the hands of the booksellers. Cordiner's 'Antiquities and Scenery of the North of Scotland' and 'Remarkable Ruins and Romantic Prospects of North Britain,' 1780, &c., 4to., brought 92*l.* 8*s.*, a remarkable price, which is accounted for by the fact that seventy-one original drawings by Cordiner, many of them never published, were included in the sale. A set of 298 engravings in mezzotint, after Sir Joshua Reynolds, proofs on French paper, 1820, &c., folio, sold for 53*l.* 11*s.* This sale of Major E. Hill's library, which also included other properties, was remarkable for the number of art books it contained, and the prices realized were considerably above the average. J. H. SLATER.

#### ENGLISH LITERATURE IN 1893.

THE year 1893, in its literary aspect, has been a year given over almost entirely to the younger writers, who have discovered one another throughout its course with unanimous and touching enthusiasm. The older men have been silent, while the juniors have enjoyed the distinction of limited editions and the luxury of large sales. Only one novelist of high renown, Mr. Stevenson, has published a volume; and only one really eminent poet, Miss Rossetti. But a single book by an unknown novelist, 'The Heavenly Twins,' has attained a larger sale than any English novel, probably, since 'Robert Elsmere'; and a publishing firm, the Bodley Head, has achieved the unique feat of living and flourishing entirely on polite literature, mainly verse. There has been a distinctly new growth in the short story (with two or three exceptions, all the best fiction of the year has been in the form of short stories), and along with the short story ("poisonous honey stol'n from France")



has come a new licence in dealing imaginatively with life, almost permitting the Englishman to contend with the writers of other nations on their own ground; permitting him, that is to say, to represent life as it really is. Foreign influences, certainly, have begun to have more and more effect upon the making of such literature as is produced in England nowadays; we have seen a certain acceptance of Ibsen, a popular personal welcome of Zola, and literary homage paid to Verlaine. What do these facts really mean? It is certain that they mean something.

The visit of Zola, for instance—how impossible that would have been a little while ago! A little while ago we were opening the prison doors for the publisher who had ventured to bring out translations of 'Nana' and 'La Terre'; now we open the doors of the Guildhall for the author of 'Nana' and 'La Terre'; and the same pens, with the same jubilation, chronicle both incidents. To the spectator of the comedy of life all this is merely amusing; but to the actor in the tragic comedy of letters it means a whole new *répertoire*. Not so very many years ago Mr. George Moore was the only novelist in England who insisted on the novelist's right to be true to life, even when life is unpleasant and immoral; and he was attacked on all sides. Now every literary lady is "realistic," and everybody says, "How clever! how charming!" One of the popular novels of the year treats of a question which even men in club smoking-rooms are chary of discussing; another successful book of short stories is remarkable chiefly on account of the hysterical frankness of its amatory abandonment. Both books are by women. Such, then, are the opportunities of the writer of fiction in England at the present moment; and of these opportunities the triumphant visit of Zola is typical.

The visit of Paul Verlaine, too—unofficial, unadvertised, as it was—seems to be significant of much. In the first place, it shows, as in the case of Zola, a readiness on the part of some not unimportant section of the public to overlook either personal or literary scandal connected with a man of letters who has done really remarkable work. But the interest of Verlaine's visit was much more purely literary than that of Zola; his reception was in no sense a concession to success, but entirely a tribute to the genius of a poet. It was one of many indications that literature is coming to be appreciated as literature; that a poet is once more a person of importance. Indeed, for the moment, poetry is actually said to pay; books of verse are really sold, not only to their authors, and the authors receive cheques instead of giving them. A new book of verse has only to be of moderate quality to be at once praised in the papers, at least as much as it deserves. The periodic discovery of new poets is in danger of becoming a little ridiculous; but it is better for the chances of literature than the indifference of the past. As we write we observe the announcement of the *Fortnightly Review* for January, with an article by Mr. Coventry Patmore on 'Mr. Francis Thompson, a New Poet.' Mr. Francis Thompson is the discovery of the year, and his book of 'Poems' is, indeed, of remarkable quality,

though not, we venture to think, so very much better than Crashaw as we have lately been assured. But to make this reservation is not to say that he is not far finer than Mr. Norman Gale and Mr. Richard Le Gallienne, who were last year's discoveries; finer even than Mr. William Watson, who was the discovery—was he not?—of the year before. One of these, Mr. Gale, has this year done some more of his charming pastoral work, quite sincere in a sort of delicate insincerity; Mr. Watson has published only one tiny volume of verse, the barren burlesque of 'The Eloping Angels,' which should never have been printed, and a book of prose, 'Excursions in Criticism,' the criticism and the style being alike as immature and unbalanced as his verse is generally mature and accomplished; while Mr. Le Gallienne has forsaken the domesticity of the muse, to officiate, in 'The Religion of a Literary Man,' as the Canon Farrar of the younger generation. The most really poetic of the younger poets, Mr. W. B. Yeats, who has yet to be "discovered" by the average critic and the average reader, has this year published a new volume of verse, 'The Countess Kathleen,' as well as a book of prose stories, 'The Celtic Twilight,' and, in conjunction with Mr. Edwin J. Ellis, a laborious study in the mysticism of William Blake. Mr. Yeats's work, alone among recent work in verse, has the imaginative quality of vision; it has the true Celtic charm and mystery; and while such admirable verse as Mr. Watson's, such glowing verse as Mr. Thompson's, are both superior, on purely technical grounds, to Mr. Yeats's, neither has the spontaneous outflow of the somewhat untrained singing-voice of the younger poet.

Another writer of verse who has not yet been estimated at his proper value, Mr. John Davidson, has also published a new book of poems, 'Fleet Street Eclogues,' and a book of prose, 'A Random Itinerary.' It is difficult to do justice to Mr. Davidson, for he never does justice to himself. His verse is always vivid and striking; at its best it has a delightful quality of fantastic humour and quaint extravagance; but it is singularly uneven, and never, in our opinion, at its best in purely modern subjects. The 'Random Itinerary' is a whole series of happy accidents; but there are gaps in the series. Mr. Davidson strikes one as a man who might do almost anything: why, then, does he not do it? To Michael Field, who has this year published a volume of lyrics, 'Underneath the Bough,' and a play in prose, 'A Question of Memory,' we might put a very different question, and ask why a writer who has achieved excellent work in the poetic drama should attempt prose and the lyric, without, apparently, a special impulse or an exceptional capacity for either. Among new writers, Mr. A. C. Benson has attained a certain quiet degree of success with a book of 'Poems' which contains some careful and accomplished work; and a little volume called 'My Book of Songs and Sonnets,' by Maude Egerton King, which has a profound personal note, the very soul of a woman, appears to have attracted no attention whatever. Nor has an excellent volume

of translations into verse, by Mr. G. A. Greene, of 'The Italian Lyrists of To-day,' which is the first introduction to English readers of the very interesting contemporary poets of Italy. Lord de Tabley, who has received a good deal of notice since the reissue of his 'Poems, Dramatic and Lyrical,' might almost be classed among the new writers, so completely were his quaint echoes and ornamental transcripts forgotten. The ultra-modern school of verse has found a new recruit in Mr. Theodore Wratislaw, whose 'Caprices' are fervently *fin-de-siècle*, an interesting attempt to paint impressions in verse; while Count Stenbock, in 'The Shadow of Death,' has succeeded, here and there, in giving expression to curiously morbid sensations. Mr. Oscar Wilde, in 'Salome,' must, perhaps, be included among the English poets, though he has written in prose, and in French.

The one really eminent poet, as we have said, who has published a volume this year, is Miss Christina Rossetti, and it need scarcely be said that her book of 'Verses' is, in verse, the book of the year. So, in fiction, Mr. Robert Louis Stevenson's 'Catriona'—a sequel to 'Kidnapped,' and almost as fascinating as that wonderful romance—is, from a purely literary point of view, the novel of the year. But it is a curious fact that the two novels which have made the greatest popular success, 'The Heavenly Twins' and 'Dodo,' are both by amateurs, and neither of them owes its success to purely literary qualities. Both are undeniably clever, but the one succeeded mainly by the audacity with which it handled what are called "social abuses," the other by the audacity with which it brought real people, people in "society," on the public stage. The one three-volume novel of the year which makes its appeal simply as a piece of literature is 'The Comedy of Masks,' by Ernest Dowson and Arthur Moore. We have not before seen the name of Mr. Moore, but that of Mr. Dowson is familiar to some people in connexion with a few scattered poems of singular charm and sweetness, and a few short stories of a very subtle and original kind. The novel, in which both have collaborated, is in many ways imperfect as a novel; its plot and situations are amateurish; but in the manner of its writing, in its general handling of character, it is fine, assured, masterly; in a word, it is a piece of literature. It is for quite opposite qualities that we place at the head of the short stories of the year Mr. Hubert Crackanthorpe's very remarkable studies called 'Wreckage.' Mr. Crackanthorpe's book is notable by reason of the skill which he shows in giving direct, often brutal expression, in significant incidents, to the hard, bare realities of mainly sordid life. It is daring in the extreme; alike in subject and in method it suggests Guy de Maupassant; there is the same disregard of the soul, the same cynical acceptance of the animal passions as being really at the root of things; but there is not the same perfectly accomplished style. Another book of short stories which clutches at that opportunity for licence on which we have already commented is 'Keynotes,' by George Egerton. That opportunity is more calmly and discreetly taken by Mr. Henry Harland in 'Mademoiselle Miss,' which brings a whiff

of the boulevards into English air, and by Mr. Frederick Wedmore, whose 'Renunciations' are clever, polite studies in a sort of genteel realism. Mr. Kipling, in some of his 'Many Inventions,' comes very close to the ugliness of life; and Mrs. Steel, the newest novelist of India, has been outspoken enough in her curious, interesting pictures of native life and manners. Miss Olive Schreiner has scarcely done herself justice in the tiny book of 'Dream Life and Real Life'; nor, perhaps, has the brilliant talent of John Oliver Hobbes in 'A Study in Temptations.' Of Miss Braddon and the other novelists who regularly produce their tale of bricks, there is nothing particular to be remarked. Not to the credit of English letters, we must say that by far the most remarkable novel which has appeared in English during the year is a translation, and a translation from a language which has never had a literature: 'Under the Yoke,' from the Bulgarian of Ivan Vazoff.

Passing from prose fiction to the prose which is mainly critical and of the nature of essays, we find two books of permanent value, by two writers who, of all the distinguished men of letters of the day, have written the least, and with the greatest care—Mr. Walter Pater's 'Plato and Platonism,' and Mr. Coventry Patmore's 'Religio Poete.' Of the latter we spoke last week, and it is unnecessary to recapitulate; of the former we need but say that it is the most beautiful prose book of the year. Two books by Mr. John Addington Symonds, 'In the Key of Blue' and a study of Walt Whitman, have the pathetic interest of being the last work of an accomplished and devoted man of letters, whose death is the one melancholy event that we have to chronicle in the literary history of the year. Mr. Symonds did too many things to do anything supremely well; but he did nothing that was not full of artistic feeling, and of the most genuine and generous appreciation of every form of art. In criticism pure and simple the two most interesting books of the year are Mr. Gosse's 'Questions at Issue,' which is politely polemical, and Mr. George Moore's 'Modern Painting,' which is fiercely polemical. Mr. Gosse's urbanity and Mr. Moore's intolerance are equally charming, in their various ways; but it must be said that Mr. Gosse never goes so far wrong as Mr. Moore, and rarely comes so close to the soul of things as Mr. Moore sometimes does. A book which is not exactly a piece of literature, but which has literary merit as well as interest of another kind, is Mr. Pearson's much discussed 'National Life and Character.' The publication of Scott's letters, under the editorship of Mr. David Douglas, of Lowell's correspondence, under the editorship of Mr. Charles Eliot Norton, of Lady Burton's life of her husband, and of Mr. Leland's and Mr. Vizetelly's reminiscences, should not be overlooked, and need scarcely be insisted upon; nor the additions to ecclesiastical biography, such as the 'Life of Stanley' and the first half of a memoir of Pusey on a Brobdingnagian scale. Mr. Dykes Campbell's edition of Coleridge must be mentioned as a masterpiece of editing; the completion of Mr. Miles's anthology of the 'Poets and Poetry of the

Century' may be chronicled without regret; and the appearance of a second edition of 'Living English Poets,' with seventeen new names in place of the fourteen that have dropped into the past during the ten years now ended, may be welcomed not without satisfaction; for, at all events, whatever the quality of their work, we have now, it would seem, three poets extra.

### Literary Crossip.

At the end of January, Messrs. Osgood, McIlvaine & Co. will publish a new collection of Mr. Thomas Hardy's 'Wessex Tales,' uniform with 'A Group of Noble Dames' and the present edition of 'Tess,' of which book the twenty-third thousand is nearly sold out.

MESSRS. MACMILLAN & Co. will shortly publish a new volume by Mr. Alfred Austin, called 'England's Darling, and other Poems.' The name "England's darling" is that by which Alfred the Great was, Mr. Austin thinks, for centuries best known to the English people. 'The Garden that I Love,' by the same author, which has been appearing in the *National Review*, will be republished in the course of the year in a volume appropriately illustrated.

MESSRS. HUTCHINSON have in the press a volume of short stories by the Hon. Mrs. Henniker, sister of the Lord Lieutenant of Ireland, which is to be published under the title of 'Outlines,' and dedicated to Mr. Thomas Hardy, who, it seems, has expressed a favourable opinion upon the work.

THE Hon. Warren Vernon will shortly publish, through Messrs. Macmillan & Co., in two volumes, his 'Readings in the Inferno of Dante, chiefly based on the Commentary of Benvenuto da Imola.' This work, to which Dr. Moore, Principal of St. Edmund Hall, contributes an introduction, will be uniform with the previously published series of 'Readings in the Purgatorio.'

MR. A. C. COWLEY, of Trinity College, Oxford, and Mr. T. G. Stenning, Magdalen College, Oxford, have just left for St. Catharine's Convent, Mount Sinai, in order to continue the investigations begun by Mrs. Lewis and Prof. Rendel Harris.

MR. SIDNEY LEE would be glad to hear from those who are in favour of a conference on the subject of parish registers and the question of their security and accessibility. Mr. Lee's address is the office of the 'Dictionary of National Biography,' 15, Waterloo Place.

PROF. D. S. MARGOLIOUTH, who has just published the text of two Arabic papyri in the Bodleian Library, is preparing an edition of the Arabic translation of the 'Rhetoric' of Aristotle, according to the unique MS. in the National Library of Paris, and will supplement it with copious notes bearing upon the Greek text. We hope that he will add a photographic page of the MS., which is mostly written without diacritical points, and therefore it is possible to read words in many different ways. He neglected to do so in his edition of the 'Poetics.'

THE death of Lord Sandford—better known to the public as Sir Francis Sandford, and long head of the Education Office—has to be recorded.

MISS FRANCES FORBES ROBERTSON is bringing out through Messrs. Reeves & Turner at the end of January a volume entitled 'The Devil's Pronoun.' It is a book of stories, or rather fantasies, and will be illustrated with numerous designs.

MESSRS. TILLOTSON & SON for this year have secured serials from Mr. William Black, Mr. Hall Caine, Miss Braddon, Mr. G. M. Fenn, Mr. D. C. Murray, Miss Dora Russell, Mr. Henry Herman, Mr. W. Clark Russell, Mr. F. W. Robinson, Miss Florence Marryat, Mr. Joseph Hutton, and Mrs. Hungerford.

ARCHDEACON FARRAR has completed an entire revision of the text and notes of his 'Life of Christ,' and the new edition of this work will be issued by Messrs. Cassell & Co. during the present month.

A NEW volume by Mr. Augustine Birrell, entitled 'Essays about Men, Women, and Books,' is to be issued by Mr. Elliot Stock.

THE death of Mr. Henry Vizetelly, after a lengthy and painful illness, occurred on New Year's Day. A man of great ability and resource, he enjoyed, as his recently published 'Glances Back' serve to show, many opportunities of attaining wealth, especially during the earlier days of illustrated journalism; but he failed to turn them to permanent account. Perhaps his very versatility had something to do with this. He was full of energy, and always ready to turn author, publisher, or newspaper correspondent as occasion offered. He was never daunted by ill success, and as long as his health lasted retained his buoyancy of spirits. In the course of his varied career he had more ups and downs than fall to the lot of most men.

MR. IM THURN writes from British Guiana:—

"A friend, who knows my interest in my old school, having recently sent into these distant parts a copy of the September number of the *Ladgate Monthly Magazine*, in which appears an article on Marlborough College, I began to read this article with the pleasantest anticipations. Almost at once there arose in me that curious sensation of doing over again something which one has done long before in some unremembered past. But on this occasion the explanation of the sensation very soon followed. For I recognized that rather more than two-thirds of the article I was reading is 'cribbed,' word for word, from an article which I wrote some eighteen years ago for the *New Quarterly Magazine*, which article, after duly appearing in that magazine, was reprinted as one chapter of a book entitled 'Our Public Schools,' which was published by Messrs. Kegan Paul & Co. in 1881. I think the literary dishonesty of the man who now uses my article without a word of acknowledgment, but with some interpolations of his own, deserves notice."

THE Jewish pulpit has lost its most gifted orator by the death, which occurred on the 27th of December, of Dr. Adolf Jellinek, of Vienna, at the age of seventy-three. The deceased was also very well known in the field of Hebrew literature. His chief works and editions bear upon the origin and development of the Kabbalah, and on the literature of minor Midrashim. In the last years of his life Dr. Jellinek contributed largely to Hebrew bibliography.

On the 19th of last month there passed away at Heidelberg, in his eighty-first year, in consequence of an attack of influenza,



Dr. Alois Sprenger, one of the most distinguished of Arabic scholars. Born in Tyrol in 1813, he studied medicine at Innsbruck, but at the same time he devoted himself to Oriental languages, especially Arabic, and his interest in them induced him, after his medical examination was passed, to visit Silvestre de Sacy at Paris. Soon after, he entered the service of the East India Company as a military surgeon. In India, however, he passed into the Educational Department. Dr. Sprenger was for a long time director of the Mohammedan schools, and in this capacity acquired such extensive knowledge of Islamic sciences that he became famous in historical research, especially as regards Mohammed. He published in India a number of treatises, among which were his first attempt at a life of Mohammed and editions of Arabic and Persian works. He then collected a quantity of Oriental MSS., which are now in Berlin. He made for the King of Oude a catalogue of his library, which was unfortunately soon after destroyed by fire. After his return from India he went to Berne, and was made Professor of Arabic in the university there. Later he retired to Heidelberg, where for the last twelve years he had spent a quiet life. His principal works are his 'Lebensgeschichte Mohammeds,' in three volumes, and his 'Alte Geographie auf Grund des Ptolomäus.'

THE Swiss historian Georg von Wyss died in Zurich, of which city he was a native, on December 17th, in his seventy-seventh year. He held the Chair of History in the university for several years, and had been president of the Swiss Geschichtsforschende Gesellschaft since the year 1854. His wife, a worthy colleague of her husband, died only a few hours before him. They had celebrated their "golden wedding" during the year.—Madame Eliza Wille, who was a native of Hamburg and the author of several novels and poems, has just died at Zurich, at the age of eighty-four. She had taken an active part in the movement of "Jung Deutschland," and was married to a journalist, Dr. François Wille, whose scar-covered face is described by Heine in Caput XXIII. of his poem 'Deutschland.'

THE only Parliamentary Paper likely to interest our readers this week consists of some further correspondence respecting a Proposal made by the Government of the United States for the Settlement of International Disputes by Arbitration (1d.).

## SCIENCE

SIR SAMUEL WHITE BAKER.

WITH Sir Samuel White Baker, who died on December 30th at his residence of Sandford Orleigh, near Newton Abbot, there has passed from our midst the last of the three men with whose name the discovery of the Nile source will for ever be most closely associated. Baker was born at Thorngrove, Worcestershire, on June 21st, 1821. He received an excellent education, and when still a young man, in 1845, proceeded to Ceylon, where he won experience and even fame as a sportsman, but failed in the commercial enterprise which had taken him to that enchanted island. After his return to Europe he married a German lady from Pest, who proved his faithful companion throughout all his subsequent travels. For a time he super-

intended the construction of a railway from Varna to Rushtchuk; but his spirit of adventure and love of sport found little satisfaction in such a humdrum occupation. Early in 1861 he proceeded to Egypt with a vague hope of being able to meet his old friends Speke and Grant, then on their way from Zanzibar to the Upper Nile. He spent a full year in the sportsman's paradise watered by the Atbara and other Nile tributaries rising in Northern Abyssinia, and thus only reached Gondokoro on February 2nd, 1863. A fortnight afterwards he was joined there by his friends, and whilst they proceeded on their way to Europe, he remained behind to discover the only missing link which connected the river issuing out of the Victoria Nyanza with the river which flowed past Gondokoro. After suppressing a mutiny among his men by timely concessions, he started for the south. He visited Kamrasi, the ruler of Unyoro; and on March 14th, 1864, he saw lying below him the lake of which he was in search, and upon which he bestowed the name of Albert Nyanza. For thirteen days he followed the eastern shore of that lake, visited the Murchison Falls, and then proceeded home, fully satisfied that the Nile problem, in all its essential features, had now been solved. At home he met with an enthusiastic reception. The Royal Geographical Society had already voted him its Patron's Medal, the Royal Society elected him one of its Fellows, and the Queen bestowed upon him the honour of knighthood.

Whilst in the Sudan and on the Upper Nile Baker had become deeply impressed with the horrors of the slave trade. He hoped to be able to abolish this scourge by annexing the whole of this region as far as the lakes to the Egyptian dominions, and opening it to legitimate commerce. The Khedive, either tempted by the promised extension of his dominions or anxious to gain favour in the sight of England, entertained his propositions, and Baker was thus able to leave Khartum in February, 1870, at the head of a small army. Fortune, however, did not smile upon him. Like Cæsar's centurions he found the Nile choked with masses of vegetation, but unlike them he did not turn back, but forced his way up a side channel, the Bahr Zeraf. It was thus April, 1871, before he reached Gondokoro. Two years were spent by him fighting slave-dealers and natives, and in Unyoro he might have come to a disastrous end had not the timely approach of a friendly army sent by King Mtesa produced a diversion in his favour. In April, 1876, he finally left Gondokoro for Europe, never again to return to Africa as an explorer or reformer, being content to seek sport in Cyprus and in other countries more readily accessible and more attractive than the regions of the Upper Nile. Yet he ever took a deep interest in the future of Africa, and no one protested more strongly than he did against the abandonment of the Sudan.

Baker's work as an explorer was well done. He laid down his routes with the aid of astronomical observations, determined the altitudes of the places he visited, and collected vocabularies of native languages. In all this he found a useful help in his wife, Lady Baker, and, during his second expedition, in his son Lieut. Baker.

The accounts of his travels and sporting adventures are models of what such books should be, and enjoyed a well-deserved popularity in their day and continue to do so. They include 'The Rifle and the Hound,' 1855; 'Eight Years' Wanderings in Ceylon,' 1855; 'The Nile Tributaries of Abyssinia,' 1867; 'The Albert Nyanza,' 1866; 'Ismailia,' 1874; and 'Cyprus as I saw it in 1879.' The discovery of the Albert Nyanza was announced in a letter to the *Athenæum*, which appeared on July 15th, 1865.

PROF. MILNES MARSHALL.

WE regret to record the death of Prof. A. M. Marshall, killed by a fall on Scaffell on Sunday last. He was born in 1852, and graduated at Cambridge in Natural Science in 1874. After assisting his friend the late Prof. Balfour for a short time, he entered at St. Bartholomew's Hospital, intending to follow the medical profession; and although he gave up this idea on his appointment to the Chair of Zoology at the Owens College, Manchester, he proceeded to the degree of M.D. at Cambridge. He was formerly a Fellow of St. John's College, and was a D.Sc. in the London University; in 1885 he was elected a Fellow of the Royal Society.

His original contributions to science were not numerous, and related chiefly to the morphology of the vertebrate head. Of late years he had largely occupied himself with academic business, and his loss will be greatly felt at the Victoria University and the Owens College. The unflagging energy and spirits which made him a most capable organizer and administrator were never more clearly shown than in his secretaryship to the successful British Association meeting at Manchester in 1887. His text-books 'The Frog' (1882), and 'Practical Zoology' (1886) in conjunction with Dr. Hurst, are, and are likely to remain, in deservedly high favour; the last one, 'Vertebrate Embryology,' was noticed in these columns a few weeks ago.

## SOCIETIES.

LINNEAN.—Dec. 21.—Prof. Stewart, President, in the chair.—Col. Sir H. Collett and Mr. H. H. Johnson were admitted, and Messrs. G. E. Greene and A. G. Tansley were elected.—Mr. P. L. Simmonds exhibited a collection of New Zealand mosses formed by Mr. G. W. Simmonds while surveying in H.M.S. Pandora. Mr. Murray offered some critical remarks on the nature and value of the collection, which the owner was understood to say would be presented to the Botanical Department of the British Museum.—The President exhibited and described two curious examples of associated ants and plants, namely, *Iridomyrmex caudatus* with *Myrmecodia beccarii* and *Camponotus planatus* with *Pseudomyrma belti*, the plant being *Acacia hindsii*.—Mr. J. E. Harting exhibited some shells of *Planorbis cornuea* which had been found by the riverside at Weybridge, and which from some unascertained cause were curiously bisected. Alluding to the piscivorous habits of the water shrew, *Sorex fodiens*, he suggested that it might be the work of this little animal.—Mr. A. D. Michael thought it likely to be the result of frost, the lower half of each shell being preserved by being imbedded in or adherent to the frozen mud.—Referring to a MS. letter of Dr. S. Hales (the author of 'Vegetable Statics,' and a friend and neighbour of Gilbert White), which was exhibited by Mr. G. Murray, an excellent engraved portrait of him was exhibited by Mr. Harting, who made a few remarks upon his life and work. As this portrait was not to be found amongst the 600 engravings of "Scientific Worthies" recently presented to the library by the late Lord A. Russell, he offered it for the acceptance of the Society.—On behalf of Mr. H. N. Ridley, Director of the Gardens and Forests Department, Singapore, the Secretary read a paper dealing with all the Orchideæ hitherto recorded from Borneo.—In the discussion which followed, Mr. C. B. Clarke made some interesting remarks on the distribution of these plants in the Indian and Indo-Malay regions, and on the way in which a knowledge of the species had been gradually acquired and extended.—On behalf of Mr. R. Spruce (whose unexpected death the Society has had recently to deplore), Mr. A. Gepp gave an abstract of a paper on the Hepaticæ collected by Mr. W. R. Elliott in the islands of St. Vincent and Dominica, including thirty new species, and took occasion to describe in some detail the nature and extent of Mr. Spruce's work, which he characterized as a most careful and excellent contribution to botanical science. The paper was accompanied by a series of minute and beautiful drawings.

HISTORICAL.—Dec. 21.—Sir M. E. Grant Duff, President, in the chair.—The following were elected Fellows: Alice Gibbons, E. E. Wild, W. A. Shaw, A. W. Andrews, J. Bonwick, and Luigi Schiaparelli.—A paper was read by Mr. C. B. Beazley 'On the Colonial Empire of the Portuguese to the Death of Albuquerque.'—A long and interesting discussion followed, in the course of which Mr. Beazley's views were examined and criticized in detail by Mr. Morse



Stephens and Major M. Hume.—Dr. Wells (Harvard, U.S.A.) pointed out that the actual discoverers of the New World were largely indebted to the colonial enterprise of the Portuguese.

## MEETINGS FOR THE ENSUING WEEK.

- Mon.** London Institution, 5.—'The Pond and its People,' Rev. Dr. Dallinger.
- Tues.** Institute of British Architects, 8.
- Wed.** Aristotelian, 8.—Mr. F. H. Bradley's 'Appearance and Reality,' Mr. H. W. Carr.
- Thurs.** Royal Academy, 8.—'Painting,' Mr. J. E. Hodgson.
- Fri.** Surveyors' Institution, 8.—'Trade Claims,' Mr. R. J. Harper.
- Sat.** Library Association, 8.—Scientific Text-Books and the Question of the Disposal of Out-of-date Editions, Mr. A. Clarke.
- Sun.** 'Plea for a Closer Union between Public Libraries and other Public Educational Institutions, with the Outlines of a Plan,' Mr. J. Y. W. Macalister.
- Tues.** Royal Institution, 2.—'Air: Gaseous and Liquid,' Prof. Dewar. (Juvenile Lecture.)
- Wed.** Geographical, 4.—'Mountains,' Mr. D. W. Freshfield. (Juvenile Lecture.)
- Thurs.** Biblical Archaeology, 8.—Anniversary Meeting; 'Tarsish and Navigation among the Jews,' Rev. A. Löwy.
- Fri.** Civil Engineers, 8.—'Concentration and Sizing of Crushed Minerals,' Mr. R. E. Commins.
- Sat.** Colonial Institute, 8.
- Sun.** Society of Architects, 8.—'Proposed Public Improvements at Charing Cross,' Mr. W. Woodward.
- Mon.** Anthropological Institute, 8.—'Two Funeral Urns from Loochoo,' Prof. R. H. Chamberlain; 'Ethnological Notes on the New Hebrides,' Lieut. R. T. Somerville; 'The Arungo and Marombo Ceremonies among the Tahinai, and other Notes,' Mr. L. Doole.
- Wed.** Society of Arts, 7.—'Plants: their Foes and Defences,' Mr. W. Gardiner. (Juvenile Lecture.)
- Thurs.** Geological, 8.—'Rhetic and some Liassic Ostracoda of Britain,' Prof. T. E. Jones; 'Leigh Creek Jurassic Coal-Measures of South Australia,' and 'Physical and Chemical Geology of the Interior of Australia: Recent Subaerial Metamorphism of Eolian Sand into Quartz, Quartzite, &c.,' Mr. J. Parkinson.
- Fri.** Geographical, 4.—'Mountains,' Mr. D. W. Freshfield. (Juvenile Lecture.)
- Sat.** London Institution, 6.—'Shakespeare in Relation to his Contemporaries in the Fifteenth Century,' Mr. J. Mackinder.
- Sun.** Geographical, 8.—'The Relations of Geography to History,' Mr. H. J. Mackinder.
- Mon.** Royal Academy, 8.—'Painting,' Mr. J. E. Hodgson.
- Tues.** Mathematical, 8.
- Wed.** Electrical Engineers, 8.—President's Inaugural Address.
- Thurs.** Antiquaries, 8.—Election of Fellows.
- Fri.** Astronomical, 8.
- Sat.** Philological, 8.—Dictionary Evening.

## Science Gossip.

UNIVERSITY COLLEGE, GOWER STREET, is to make a new departure. During Easter Term Dr. L. E. Hill, Assistant-Professor of Physiology, will give a practical course of instruction in psychophysiology. The course will take the student methodically over the several senses, and familiarize him with the methods by which the new branch of science known as physiological psychology or psycho-physics determines the precise manner in which sensation varies, both quantitatively and qualitatively, with variations of the stimulus, of the particular portion of the sensitive surface stimulated, and so forth. This is, we believe, almost the first attempt in this country to give to students systematic laboratory instruction in those experimental methods of investigating sense-phenomena which have already borne such valuable fruit in Germany and America. As supplying an exact and practical method of measuring sensibility the course should further prove valuable to teachers and others.

The translation of Theophrastus 'De Ventis' and 'De Pluviarum Signis' which Mr. J. G. Wood is preparing will be sent to press when Padre Denza's photograph of the marble in the Pio Clemente Museum is received. Mr. G. J. Symons will receive subscribers' names at 62, Camden Square. Mr. Wood supplies a long introduction dealing with Aristotle's theory of the winds.

The general meeting of the Association for the Improvement of Geometrical Teaching is to be held at University College, Gower Street, on Saturday next. A new undertaking will be proposed by the Council, viz., the establishment of a journal of elementary mathematics, to appear thrice a year, and to be specially devoted to such subjects as are usually taught in secondary schools.

## FINE ARTS

## SERIALS.

*The Art Journal*, 1893. ('Art Journal' Office.)—The most ambitious and, on the whole, the most complete essay in this instalment is Miss Julia Cartwright's intelligent but rather gushing article on 'Edward Burne-Jones, A.R.A.' But the best piece of cri-

ticism in the volume is a too brief article, 'Impressionism in France: a Debatable View,' signed "G. B. B." (M. Berne-Bellecour), which, though ending with "à suivre," has not as yet been continued. There is, of course, a great deal of amateurish writing in the volume; but, on the whole, the letterpress is at least as good as usual. Mr. W. Armstrong dilates on the Irish National Gallery as if it were a great institution, and writes sensibly about the Tate Collection and Michael Angelo. To say that Mr. L. F. Day has contributed much is to congratulate the *Art Journal*; the same may be said of Mr. J. Brett's belligerent article on texture. Mr. W. Crane furnishes a humorous and good-humoured reply to some puzzle-headed criticisms (which he had better have ignored) on his own opinion of Mr. Whistler. Mr. J. E. Hodgson and Mr. F. Eaton write on the Royal Academy, and Mr. H. Wallis on Chinese and Japanese bronzes. Most of the plates and cuts are excellent.

*The Portfolio*, 1893, edited by P. G. Hamerton (Seeley & Co.), is more really than most of its rivals "an artistic periodical." As we have already mentioned, this, the twenty-fourth volume, is its final appearance in the present form, although its well-won reputation is worthily sustained by the cuts and plates, and the letterpress that accompanies them. It contains some capital essays, first among which stands a thoughtful and tasteful estimate of the comparative merits of MM. Dalou and Rodin, by Mr. C. Phillips, with which we do not entirely agree, because we are not able to rank either of the clever French sculptors so highly as he does. Mr. Hamerton's lively review of M. Corroyer's too patriotic book on Gothic architecture is capital. Several of the articles having reappeared in other forms, and, as such, been noticed in these columns, we shall not again refer to them, although they fill the greater portion of the volume. Besides these we have read with pleasure Mr. C. Phillips's essays on Perugino; Mr. Hamerton's accounts of Meissonier, and the Médaille d'Honneur at the last Salon, the latter including much sound and learned criticism we heartily agree in; M. E. Müntz's discriminating notice of 'L. da Vinci and the Study of the Antique'; and Mr. Watkiss Lloyd on 'The Picturesque in Homer,' a learned, penetrating, and sympathetic dissertation.

*The Magazine of Art*, 1893 (Cassell & Co.), fully retains the position coveted for it as a bright, varied, and thoroughly popular collection of papers, the greatest defect of the majority of which is their unwise brevity and insufficiency. Most of the cuts are better than they usually are in publications for the general public, while the more ambitious instances leave nothing to complain of, and have much to praise. The interesting 'Illustrated Note-Book,' to the value of which we have already referred, is as acceptable as ever. The articles we like best are that of Mr. H. Silver on 'The Art Life of John Leech'; that of Mr. Alma Tadema on 'Art in its Relation to Industry'; 'Design,' by Mr. W. Crane, a first-rate analysis; and 'St. Anne,' by Mr. A. Marks. These are the freshest contributions, but the volume comprises more or less excellent, competent, and clever essays by Mr. F. Wedmore, Mr. T. Watts, Prince Karageorgevitch, Mr. Brett, Mr. Meynell, Mr. C. Phillips, Mr. W. Armstrong, and Mr. J. E. Hodgson. Mr. Spielmann writes variously and copiously, but always with animation. There is too great lack of critical faculty and knowledge in the papers on the art galleries and collections of English amateurs, which are seldom worthy of a magazine of art.

*The Studio*. Vol. I. 1893. ('Studio' Office.)—This is the latest, and not the largest or best-equipped, aspirant to a position as an art journal, but it has an individuality of its own, being more artistic, or rather more decorative, than its elders. It appears to be feeling its

way for a public and as yet to be hardly sure of its right to exist. Photography, as art or not as art, seems to trouble the promoters considerably, and this volume continues what, to those who can read between the lines, is an amusing correspondence of artists, professors, and amateurs, on whether the camera has done more good or harm to design. Most of the cuts (there are no plates) are satisfactory, if not good, but we do not see why such rubbish as deforms pp. 186, 187, and 188, and pp. 242 and 243, need be reproduced in what aims to be an artistic journal. On the other hand, the marine sketches of Mr. Henry Moore are distinctly valuable, and the letterpress generally is promising because it is intelligent and sympathetic.

*The Vanity Fair Album*. Vol. XXV. 1893. ('Vanity Fair' Office.)—The youthful King of Spain fares ill in the portrait by an anonymous draughtsman, who has given him two (!) violent casts in his eyes; but still more ungallant is Mr. L. Ward, who has made a wretched likeness of the Princess Victoria Mary of Teck. 'On the Terrace,' a group of statesmen and politicians, is not up to the mark, and little better than a caricature. "Spy's" 'Duke of Somerset,' on the other hand, is very good, like most of his portraits, which include the capital 'Sir F. S. Hunt' and 'Mr. Alpheus Cleophas Morton,' on the latter of whom the cartoon will confer a painful immortality. The head of 'Lord Thring,' by the same draughtsman, is admirable and full of kindly humour, nor is his genial 'Duke of Beaufort' unworthy of his brush. "Stuff," a new hand, does not ill with 'Sir J. Rigby,' 'Jehu Junior's' remarks on 'Mr. W. G. E. Macartney' are good-naturedly incisive; and "Spy's" portrait of that legislator ought to become a heirloom in Ulster.

## THE ROYAL ACADEMY.—WINTER EXHIBITION.

(First Notice.—English Pictures.)

THIS, the twenty-fifth exhibition of the series, is chiefly remarkable for the general merit and interest of its British section, comprising a collection of pictures by Hogarth, Reynolds, and Gainsborough, and of the works of Stothard, Blake, and the late Mr. Pettie. The developed schools of Italy are not seen to so much advantage as usual, but of the primitives of Italy and the Low Countries there are some excellent and characteristic specimens; there are no Spanish paintings; and, with the exception of a superb Van Dyck of his Genoese period and two other good pictures by him, a tolerable Rubens, one acceptable Rembrandt, two Halses, an Ochtervelt, and a more interesting than beautiful Vermeer, the later schools of Holland and Flanders are hardly so strongly represented as in former years. We should add that the number of pictures unexhibited till now is great. The chief contributors are Her Majesty, Mr. Agnew, Lord Amherst, Lady Burdett-Coutts, Lord Burton, Mr. C. Butler, Mr. Falcke, Mr. Heseltine, Capt. Holford, Mr. C. A. Ionides, Mr. C. Morrison, Mr. H. Vaughan, Lady Wallace, and Mr. J. Wertheimer.

The only painter born in England during the seventeenth century who is represented on these walls is Hogarth (1697-1764), whom it is always instructive and pleasant to meet, especially when, as is the case with Mrs. Deedes's *Wedding of Mr. Beekingham and Miss Corbett* (No. 98), the example has not been seen till now in a public gallery, nor engraved, nor even mentioned in any of the catalogues of Hogarth's works. A few such pictures have turned up from time to time. They belong to that period, soon after his marriage in 1739, when, as he said himself, he "commenced painter of small Conversation-Pieces, from twelve to fifteen inches high; which, having novelty, succeeded for a few years." The primitive character of the technique indicates that No. 98 was painted about

1739. Some indications of unwonted carelessness on the part of the artist militate against its being a Hogarth. Still, for our part we have no doubts of its genuineness. As the wedding occurred in 1739, and the costumes agree very well with the period as well as with the style of the master at the date, 1740, of 'The Four Times of the Day,' two of which series were here in 1885 (44 and 48), there is less difficulty in accepting this highly attractive work as genuine. Where it came from and how it escaped notice till now are matters we should like to hear accounted for. The charm of the colour of its leading features is all in its favour, and is delightfully distinct in the pearly hues of the dresses of the bride and her groom, and in the sound and bright flesh painting. The general design, a mixture of humour and quaintness, is decidedly Hogarthian, and especially so is the group of chubby Cupids floating in the air above the heads of the happy pair, and emptying over them the very substantial contents of a huge cornucopia; quite Hogarthian too are the prim proprieties of some of the lookers-on, and the painter's tendency to exaggerate the characteristic features of his sitters. On the other hand, Hogarth, who was mostly loyal to the laws of perspective, was napping when he drew so ill the altar-rails, a sort of pen in which the officiating parson—the type of an eighteenth century vicar—stands. The execution of this interesting picture is very slight and unequal, and the too monotonous brown of the architecture indicates that the artist never saw the church he depicted.

Of the eleven Reynoldses on view this year several are admirable, but as a whole they hardly do him justice. The collection is not such as we have often had the pleasure of seeing here on former occasions. Sir James D. Linton's *Venus disarming Cupid* (4) is a late example, somewhat slight, rough, and badly drawn. Venus, a model, and the chubby boy, are less spiritual than ordinary with Reynolds. No. 4 must not be confused with a very similar composition, earlier and better known, of two figures, called 'Venus chiding Cupid for not learning to cast Accounts,' which was last exhibited at the Grosvenor Gallery in 1884 by Lord Northbrook. The latter picture was engraved by Bartolozzi, and it is probably the 'Venus chiding Cupid' painted in 1776, and sold to Sir B. Boothby, and afterwards purchased of him by Sir T. Bernard, who lent it to the British Institution in 1813. The point is open to question, and Walpole's comment on the "chiding" picture at the Academy in 1771, that it is "charming, but the drawing faulty," would apply to either Sir J. D. Linton's or Lord Northbrook's Reynolds. A third Cupid is in a picture that belonged to Lord Charlemont in 1865. The carnations of No. 4 are florid, rather heavily painted, and approach the "brandy-bottle" type exemplified in 'Hercules strangling the Serpent.' The portrait of Mrs. Treby (12), a not quite finished life-size bust in white, is attractive, owing to the dainty and refined air and expression of the high-bred face, the taste of the coiffure and dress. The ermine robe and the flesh tints assort charmingly. Mr. Treby was a great man at Plimpton, and his wife was a "Trelawny of the old descent." The picture, with this name, was unknown till now, and, being incomplete, has doubtless not been exhibited before. The portrait of Lady Wray (16) is a mediocre Reynolds, and the present condition of the face suggests that it has been made "beautiful for ever." Mr. W. Lee lent it as No. 2 to the Academy in 1882. The lady sat in April, 1767, and her picture was the subject of a note in Reynolds's book, "Lady Wray to be framed in oval, and sent to Sir Cecil Wray, at Sommer Castle, near Lincoln, May 18"; and, again, to the effect that it had been painted with wax, Venice turpentine, and pigments ground in oil. Lady L. Phipps and her Son (18) was painted

about 1758-59, and its rosy tints have mostly vanished, leaving the solid and careful under-painting of bluish colour and grey quite sound. The lady was the eldest daughter of John, Lord Hervey, and wife of the first Lord Mulgrave. "Master Phipps," probably the boy before us, sat to Reynolds five times in June, 1757. This group has not been seen before, perhaps because there was no exhibition until 1760, the year after it was finished. The next Reynolds, *Boy with Bunch of Grapes* (24), is much better known, and lately became the property of Sir C. Tennant, who showed his taste in buying a picture in such perfect condition, and in which the drawing is unusually good and the modelling solid, while the wondering look of the boyish eyes, seen through the shadow of the drooping mass of curling hair which falls upon his forehead, is particularly charming. The drapery of white and saffron is painted with firm and sweeping touches by a powerful brush. The analogous 'Boy eating Grapes,' which Spilsbury engraved after Sir Joshua, and which, as Dr. Hamilton noticed, was so named by Northcote when the property of "Sir J. F. Leicester, late Mr. Shelley's," is nearly naked and there is a basket of grapes on a table. The picture before us is, technically speaking, the best Reynolds in the galleries, although it is, perhaps, the least ambitious.

One of the best known of Sir Joshua's portraits, the three-quarters-length, life-size figure of *Sir Jeffery Amherst* (127), has never appeared to us very interesting, except for its subject, good condition, and vigour. Sir Jeffery is supposed to be looking at the landscape, which represents one of the scenes of his exploits in Canada, with the St. Lawrence and boats full of troops, and this background is a fine example of the master's great success in that sort of painting, a success which several other pictures on the adjoining wall here go to prove. Although quite middle-aged when he sat to Reynolds for this picture, in May, 1765, the old soldier survived his painter, and was more than eighty years of age when he died, August 3rd, 1797. There is a small equestrian portrait of him by Sir Joshua, which Sir F. Bourgeois bought at the artist's sale in 1796; it next belonged to the Countess of Essex (Miss Stephens), and was lent to the Academy in 1870. The picture before us has been for 130 years a heirloom at Riverhead. In 1766 James Watson made from it one of his capital mezzotints. It first appeared in public with the Reynoldses collected at the British Institution in 1813, as 'Portrait of Lord Amherst,' and again in 1843; it was at the National Portrait Exhibition of 1867, and at the Grosvenor Gallery in 1884, and is a capital specimen of Reynolds's solid manner. A certain dryness and greyness differentiate it from such contemporary Reynoldses as 'Lady C. Beauclerk,' 'Miss Murray' (which was lately here), 'Lord Pembroke,' and 'Lord North.' Mrs. J. Powys and her Daughter (128) are dressed, according to Reynolds's custom at the period (1777) when the work was painted, in warm white semi-classic draperies, enriched with gold, pink, and red. The chromatic scheme is pleasing enough to place the picture in the first rank, in that respect, among the artist's productions. The charm of its coloration remains, despite some failure of the roses of the flesh, and originally it must have been a choice piece, its brightness and its gay tints helping it to be highly attractive. Nevertheless it had not been seen till 1824, when the then Earl of Denbigh, the lady's descendant, lent it to the British Institution; the late earl lent it, in 1873, to the Academy, and again, in 1891, to the New Gallery. In Reynolds's pocket-book we find entered under February, 1778, a second payment of 112l. 17s. 6d. for "Mrs. Powis, for Self and Daughter." Such a price as 225l. 15s. for two life-size whole-length figures like these would disgust a fashionable portrait painter of our time. The child lived

till 1852, one of the last survivors of Sir Joshua's sitters. The design is marked by the artificial pose of the figures, their somewhat affected air, and false graces; only the faces and hands are by Reynolds. The admirably painted and ably modelled draperies are clearly, apart from their general character and disposition, not the accomplished work of poor Peter Toms, R.A., the President's ablest and most tasteful drapery painter, whose sense of style, feeling for colour, and firm handling are not to be detected in this creditable piece of work, or in 'Mrs. Carnac' (131) and 'Lady Sunderlin' (134), in which the draperies are undoubtedly by the craftsman of No. 128. Marchi was probably the drapery painter employed.

Mrs. Carnac (131), a famous portrait in its way, was painted by Sir Joshua in 1777-8, and except, perhaps, as an anonymous 'Portrait of a Lady,' not exhibited until the late Sir Richard Wallace lent it to the Bethnal Green Museum in 1872. It is well known through the capital mezzotint, "Published June 10th 1778 by J. R. Smith No 10 Batemans Buildings Soho Square," a print so popular that it exists in four states, and lastly bore the imprimatur of H. Humphrey, of New Bond Street. The plate is believed to be still in existence, but it is deplorably worn. The only daughter of Mr. Thomas Rivett, of Derby, M.P., the lady was well known in the ton in the third quarter of the last century, and distinguished by her good taste and accomplishments; she married a brilliant officer in the East India Company's army, who, after many exploits, died in 1800. The picture is, despite its somewhat artificial graces and *minauderie*, a charming illustration of the times when the "hoop and hood" were beginning to go out of fashion—a result which was, perhaps, partially due to the influence of Reynolds at the period of this portrait, when he greatly affected such quasi-classic draperies as enhance the figures of Mrs. Powys, Mrs. Carnac, and Lady Sunderlin, figures which, it is permitted to suspect, were sometimes improved by the artist: at least, the figures of the matrons, as well as the maids, Reynolds painted at this epoch are so strikingly alike as to suggest the influence of the models, if not of the lay-figures with whom Peter Toms and his fellows were closeted in the back regions of the house in Leicester Fields. The draperies have nothing of the somewhat harsh and dry modelling of Northcote, who, besides, left Reynolds in 1776, and they glow with clear warmth, being in harmony with the bright and pure flesh tints of the lady, and the truly fine landscape, in which we recognize the hand and poetic feeling of Reynolds himself. The late Lord Hertford gave, in 1861, 1,795l. 10s. for 'Mrs. Carnac.' It is in excellent condition, and, if not quite intact, has been most ably restored. This picture belongs to the period of 'The Dilettanti Society' groups, 'The Countess of Powis' (which Val. Green engraved), 'Master and Miss Parker' (belonging to Lord Morley), and 'The Young Fortune-Tellers' (which was till lately at Blenheim, and was lent by Sir C. Tennant to the Academy in 1891). We refer to these fine contemporaries of 'Mrs. Carnac' because the painting of the draperies in each of them is curiously different from that of Nos. 128, 131, and 134, which, as we have remarked, closely resemble each other. *Lady Sunderlin* (134) was painted in June, 1788, or ten years later than 'Mrs. Carnac,' and under similar conventions which detract so much from the undoubted merits of the pictures they were employed upon that the portraits excite but a languid sort of interest in the minds of any but experts. The schemes of the tones, coloration, designs at large, and even attitudes and expressions, though these pictures extended over a considerable period of Reynolds's practice, differ from each other only owing to the personal characters of the sitters, and to the greater or less warmth of the lighting of the canvases. 'Lady Sunderlin' was painted with 'Lady Elizabeth



Foster, now at Chatsworth, and the still more renowned 'Simplicity,' in the flesh of which we recognize Sir Joshua's touch to be slightly less firm than before. 'Lord Heathfield,' now in the National Gallery, was at the Academy in the year 'Lady Sunderlin' was painted. It must not be forgotten, however, that 'Lord Heathfield' is now, as a piece of flesh painting, very different from what it was originally, while the flesh of 'The Sleeping Girl,' now at Broadlands, which resembles that of 'Lady Sunderlin,' proves the comparatively unimpaired condition of both the examples. The next Reynolds, *Lady Frances Marsham* (136), was at the Academy in 1777 as "No. 283. Portrait of a Lady." It seems to have received additional touches of Spanish red on the cheeks, and to have been otherwise not unskillfully repaired. Painted in November, 1776, it belongs to the same class as the whole-length portraits of ladies we have already mentioned. The account-book of Reynolds records the receipts on "Nov., 1776, Lady Frances Marsham, 75*l*. 5*s*," a first payment, and "Oct., 1777, 75*l*," a second and final instalment. A three-quarters-length version of this portrait was lent by the late Earl of Carnarvon to the British Institution in 1851, and to the Grosvenor Gallery in 1884; that before us is, doubtless, the original and more important picture. It was at the Academy a second time in 1875, and, as No. 256, lent by the Earl of Romney. It now belongs to Lord Burton. Reynolds painted the lady's husband and his sisters, a group of whole-length figures, and, for the Society of Arts, his father, Lord Romney, a whole-length in peer's robes, which is now in the Adelphi. Portraits, all by Reynolds, of the lady before us have been exhibited under her maiden name, under the family name of her husband, and under the title to which he attained. She sat as "Lady Frances Marsham" for this portrait, and it ought to be called so still. The last of the Reynoldses we have to notice is the half-length figure of the ill-starred Francis, *Marquis of Tavistock* (137), husband of the Lady Elizabeth, one of the fair Koppels, who is said to have died of grief at his death from a fall from his horse while he was hunting near Dunstable, March 22nd, 1767. No. 137 was painted between August, 1765, and February, 1766, and till a few years ago remained at Quiddenden; it was at the Grosvenor Gallery in 1885. The Duke of Marlborough has, or had, another portrait of this young nobleman by Reynolds. J. Watson mezzotinted one of these portraits, with a statuette on the table, on which the sitter leans his elbow.

F. Cotes, a capital portrait painter, whose reputation has been obscured by the greater celebrity of his contemporaries, was born three years after Sir Joshua. The Academy might do worse than collect a representative group by the able painter of Lord Burton's portrait of *Master Smith* (38). It is noteworthy because of its careful and learned painting and sincerity rather than on account of any spontaneity or *verve*. Somewhat cold and unsympathetic as it is, the picture indicates why its skilful painter failed to touch a world which turned to greater masters, though it did not quite abandon him. Good as it is, one sees that Cotes never put a thing into his pictures which he did not find in the externals of his sitters; on the other hand, you might rely on him for a likeness.

It is pleasant to turn from Cotes's commonplace to Gainsborough's brilliant productions, nine in number, and including landscapes as well as portraits. The anonymous *Portrait of a Lady* (22), lent by Mr. Joseph, is not a particularly good example; the carnations are, for Gainsborough, unusually waxy, if not opaque, although at the period of this work the master commonly exaggerated, rather than otherwise, the freshness and clearness of his flesh painting. The picture may have been repaired, a perilous,

though sometimes inevitable proceeding with a Gainsborough. It is, of course, impossible to trace its history. *A Page* (31) is a large, vividly coloured, life-size sketch in the manner of 'The Blue Boy,' though much looser and worse drawn. He wears a Van Dyck vest and breeches of very bright light blue, luminously painted, white stockings, and a wide collar, over which his long dark brown hair is trailing. That it has preserved the splendour of its colours is, doubtless, due to Gainsborough's use of copal whenever he desired luminosity of this kind. Would that Sir Joshua had always done the like! No such picture with this title is known to collectors of Gainsboroughs, yet it has every claim to be by him, and, despite its slightness, deserves a high place among pictures such as 'The Blue Boy' (Master Buttall); 'The Pink Boy' (Master Nicholls, which was here in 1879); 'The Scarlet Boy' (Master Wade); and 'John Plampin' in a white Van Dyck dress—all of which were splendid *tours de force* of colour and luminosity, such as neither Reynolds nor Romney cared to attempt, and of which the latter at least was incapable. *Miss Haverfield* (34), a choice Gainsborough from the collection of Lady Wallace, represents, at full length and at life size, a pretty and naïve child, walking in a landscape, wearing a huge white hat covered with bows, and in the act of tying with both hands the string of the black cloak which partly covers her white frock. The mass of rich and broken black in the cloak was managed with characteristic skill and taste; the colour of the flesh is beautiful and true, and it is almost intact, although the picture is certainly not less than a hundred and twenty years old. It was probably inspired by Reynolds's 'Lady Caroline Montagu-Scott,' another little girl wearing a black cloak over a white dress, which dates from 1777. Nothing is recorded of the history of this capital example, except that, as 'The Morning Walk,' it was sold with the pictures of Mr. Haverfield in 1859 for 75*l*. It had a companion in 'The Evening Walk,' a portrait of a little Miss Fox.

The *Portrait of Queen Charlotte* (99), which the Corporation of Abingdon has lent, is one of those presentation pieces which kings delight to bestow on loyal public bodies. As her Majesty was born in 1744, it is manifest that she must have been much older in 1794, the date on the picture, than the portrait represents her to be; besides this and the wooden painting throughout, of which not even the face seems to be wholly Gainsborough's, we are a little disturbed by recollecting that the artist died in 1788. If its date is right, No. 99 must be the copy it seems to be. It is not for a moment to be compared with the masterpiece at Buckingham Palace, painted in 1781, which was here in 1876, and No. 57 at the Guelph Exhibition, 1891. The *Portrait of the Hon. Mrs. Thicknesse* (101) is extremely interesting to all Gainsborough's admirers, because it evidently represents a devoted player on the mandolin and viol-di-gamba, one of the wives of that vain and exacting patron of whom we have read so much in the memoirs of the painter, and who wrote the 'Sketch of the Life of T. Gainsborough.' To the astonishment of the world, Mr. Thicknesse published his own memoirs, an exhibition of spite, jealousy, and folly not often attempted, and this is the portrait referred to in his account of his quarrel with the irritable artist, when he said that it had been sent from Bath, c. 1760, by the carrier Wiltshire, wrapped up in a large landscape, "put as a case to protect it," Gainsborough adding, in his letter which accompanied the works, "I now return you many thanks for having procured me the favour of her sitting to me; it has done me service, and I know it [the portrait] will give you pleasure." The portrait before us is in fine condition, brilliantly painted, in its effect and coloration rather spotty, a remark-

able example of brush-power, luminous, gaily coloured, and charming in the silvery sheen of the dark grey, much-befloured silk dress. Her "fine lady" air and other indications of vanity are reproduced with rare humour, likewise the touches of artificial bloom in her cheeks. We are inclined to think that it is a portrait of Thicknesse's second wife, better known as Miss Ann Ford, a capital professional musician and player on the mandolin, and not of Mary, daughter of James Touchet, fifth (not sixth, as the Catalogue has it) Earl of Castlehaven, by whom Thicknesse became "unhappily," as he called it, the father of George, fifteenth Baron Audley. The Hon. Mary was married in 1749 and died in 1762. Here is the ancient viol-di-gamba, made in 1612, with which Gainsborough fell in love, and, it is said, privately bought of the lady for a hundred guineas, while her fidgety spouse imagined the price to be his own portrait painted by the master, which was actually begun, but, a sharp squabble intervening, the latter returned the instrument and put the unfinished canvas away rather than pay twice over for his fancy. Miss Ann Ford's portrait by Gainsborough was last publicly sold, with that title, in 1870 for 525*l*. It seems to have been renamed since then, and the renaming is, we suspect, an error. The *Portrait of C. F. Abel* (104) is undoubted and much better known. It is a life-size, whole-length figure, seated, with a bright and genial expression, which is in keeping with the capital musician's intimate relations with Gainsborough. First-rate colour and painting are seen in the saffron satin vest and brown cloth coat, with frogs of gold silk, which he wears. At his feet is his white Pomeranian dog, which Gainsborough painted as often as Reynolds his gaudy macaw. At his side is the viol-di-gamba, on which he was a famous player, and which Gainsborough bought of him. "Abel's viol-di-gamba," said Jackson of Exeter, "was purchased, and the house resounded with melodious thirds and fifths." Walpole thought this portrait of Abel, which he saw at the Academy in 1777, "very like and well," and, a rare circumstance at that period, it bore the name of the sitter, 'Mr. Abel.' Mr. Cummings lent the picture to the Grosvenor Gallery in 1885, in the catalogue of which the reader will find, under No. 46, many details of this capital work, as well as, under No. 113, an account of the Pomeranian dog and her puppy. Reynolds as well as Gainsborough is said to have painted the dog. The *Portrait of Frederick, Lord North* (132), is well known. So is the last of the Gainsboroughs before us, the very interesting *Portrait of ("Perdita") Mrs. Robinson* (139), in which Abel's dog (or the puppy) appears again. Exquisite harmony is to be observed in the white muslin dress, with a bronze undertint, and the blue scarf. The peculiar bloom of the face and the "amorous lidded eyes" belong to the lady and the painter alike. Reynolds, Romney, and Gainsborough painted her each more than once; her best portrait is by the last, and at Windsor. The picture before us has not been exhibited till now, so far as we know; Mr. Espinasse sent a three-quarters picture of her by Gainsborough to the National Portrait Exhibition, 1868.

## PICTISH SYMBOLISM.

Bournemouth, Dec. 27, 1893.

IN reference to the notice of my book 'The Origins of Pictish Symbolism' in last week's *Athenæum*, may I point out that the writer seems to have somewhat misapprehended my meaning, where he states that one of my arguments is "arbitrary,"—viz., that in which I observe that "the Oriental theory would relegate the origin of our [the Pictish] monuments to an unduly remote antiquity, by necessitating a prehistoric date for the arrival of the hypothetical Asiatic missionaries,"—seeing that, as I must know, "Cufic coins have been found in



Scandinavia, in Orkney, and as far south as Lancashire.....[so that] there must have been some intercourse, however slight, between Scotland and the East as late, at any rate, as the tenth century A.D."

I have not denied that Oriental ideas may have influenced the inventors of the symbolism—e.g., see the foot-note on p. 38, "To dispute the possibility of a remote and indirect Oriental origin for the symbolism is no part of my argument," and again (p. 4), "The Oriental Theory.....in one sense stands above dispute....the East is the parent of mysteries, all occult science worth mention being ultimately traceable to Egyptian or Mesopotamian origins,"—my argument in the passage quoted by your reviewer is solely directed against the hypothesis advanced by so many writers, that a band of Buddhists or other Oriental missionaries penetrated through Europe to Pictavia, and introduced a ready-made symbolism. Such a mission, granting its possibility, could not, I contend, have taken place unnoticed in the historic times to which, if I am right, the symbolism must be held to belong.

But further, assuming that any number of Oriental objects may have passed into Pictland, through Scandinavia or otherwise, I argue (p. 5) that "neither in the architectural decorations, nor on the coins and gems of any part of India.....nor anywhere on the continent of Asia," are the symbols to be found "as they appear in our own land," and consequently, whatever their indirect origin, that the symbols were not imported from the East in that form, but were developed elsewhere, and almost certainly in Pictavia itself. According to my argument (pp. 6, 81), the invention of these symbols could not be placed at a later date than c. 450 A.D.; and, assuming this, discoveries of Cufic coins and other objects belonging to periods extending thence to the tenth century have no relevancy in the question. My book concerns itself almost solely (see pp. 1, 7) with those symbols that appear on the rude natural boulders of the earlier period, inscribed with mystical objects incised in outline and devoid of all traces of Christianity, to which I assign the date of c. 450-600 A.D.; I only incidentally deal with the hewn and dressed monuments which bear the Christian cross along with the symbols and many other objects, cut in relief, and richly decorated—works belonging to the period 600-842 A.D., or in some cases, perhaps, to an even later date. Several of these Christian monuments bear designs of Byzantine and semi-Oriental character, which are in no way connected with the ancient Pictish symbolism.

SOUTHSK.

#### AN ENGRAVED RUBY.

Science and Art Museum, Dublin.

It was with no little interest that I heard some months ago of the existence of a large precious stone, which was stated to have certain Persian characters engraved upon it. Through the kindness of Lady Carew, to whom it belongs, I have recently had an opportunity of examining this remarkable uncut ruby, for such it proves to be. So fine a stone deserves to be recorded, and I write the following in the hope that we may hereafter be able to trace more of its earlier, or rather its intermediate, history.

The time and the facilities at my disposal when the inscription was being read and the stone modelled did not admit of a crystallographic examination, nor could its specific gravity be taken, which would have decided the question as to whether it is a spinel or a corundum ruby. A jeweller who examined it, however, has given it as his opinion that it is a true ruby. This question will, I hope, be settled on some future occasion. Owing to a small attached mount, an allowance had to be made by the jeweller above referred to in estimating the weight of the stone; but it may be taken at about 130 carats. The length is 1.62 in.,

and the greatest breadth .91 in. The stone, like many other well-known Oriental rubies, is pierced from end to end along its greatest diameter. The general form is somewhat pear-shaped; but there are numerous irregularities, and on four of the smoother surfaces there are engraved characters as follows:—

- (1) اکبر شاهی  
*Akbar Shahi.*
- (2) شاه اکبر جهانگیر شاه ۱۰۲۱  
*Shah Akbar, Jahangir Shah.*  
1021 A.H. (=1612 A.D.)
- (3) صاحب قران ثانی ۱۰۳۱  
*Sahib Quiran Sani.*  
1039 A.H. (=1629 A.D.)
- (4) عالمگیر شاهی ۱۰۷۰  
*Alamgir Shahi.*  
1070 A.H. (=1659 A.D.)

I am indebted to Prof. Mir Aulud Ali, of Trinity College, Dublin, for his aid in revising a previous reading which appeared to me to be doubtful, although the characters are very sharp and beautifully cut. From them the following may be deduced. The ruby probably belonged (1) to Akbar, (2) to his son Jahangir, and (3) to his son again, Shah Jahan, who is indicated by the title Sahib Quiran Sani (i.e., the second lord of the conjunction). Lastly, it seems to have belonged to Alamgir Shah, i.e., Aurangzeb, at about the time of his accession, viz., 1659. Two of these inscriptions (Nos. 2 and 3) are almost identical with the two which were on an engraved diamond, sometimes called Jahangir's, before it was recut. Copies of that stone are to be seen in some collections of diamond models; but the account of it published in several works on diamonds and precious stones is full of misreadings and other inaccuracies.

It is probable that both the diamond and the ruby passed into Persia as part of Nadir Shah's loot in 1739. On the murder of Nadir Shah, on the death of Karim Khan, and on other occasions of disturbance, jewels have disappeared from the treasures of the successive monarchs of Persia, and this ruby was probably one of them. I am not at present prepared to identify it with any of the rubies which have been recorded, as the evidence is not sufficient; but it may be pointed out that Malcolm relates how Aga Mohammed Khan tortured Shah Rukh in order to obtain from him "Aurangzeb's" ruby. Then we have Lord Pollington's statement, which is repeated in Mr. Curzon's recent work on Persia, that Aurangzeb's ruby is one of the present ornaments of the Shah's crown. But I venture to suggest that the large ruby so referred to may really be one known long before Aurangzeb's time.

An engraved ruby, said to have had Aurangzeb's name upon it (on the somewhat doubtful testimony of Murray), was figured by the Hon. Miss Eden with the Koh-i-Nur and other jewels belonging to Ranjit Singh. It was, however, of quite a different shape from the stone at present under consideration. I hope to discuss this question more fully on another occasion. In the mean time, perhaps some of your readers may be able to supply the missing links in the history of the stone.

The ruby was purchased from a merchant in Teheran, before the year 1870, by Her Majesty's minister, Mr. C. Alison, C.B., Lady Carew's uncle; and it is now in her possession, being worn as a pendant to a gold chain, which was specially made for it.

V. BALL.

P.S.—Since the above was written, my inquiries have led to the discovery of a model and wax impressions of another and larger ruby

—it no longer exists, having been cut—but it had the same four names on it as has Lady Carew's ruby. I hope to describe and figure them both fully hereafter.

#### Just-So Gossip.

MR. HOOK has made much progress with two or three pictures of coast scenes in the north of England, where he spent the recess; these, if not other works left unfinished last year, when he contributed but one canvas to Burlington House, will enable him to send this season at least his customary four subjects, if not more. The new rules, should they come in force, will restrict the Academicians to six works, and outsiders, with some exceptions, to four in all.

BETWEEN February and Easter Judge Thomas Hughes will visit Rugby for the unveiling of his portrait, which Mr. Lowes Dickinson has painted as the first of a series of likenesses of notabilities associated with the school, including those of Stanley, Matthew Arnold, and A. H. Clough, and intended to be continued as subscriptions and occasion may arise. During the present month the picture may be seen by past and present members of the school at the artist's studio, No. 1, All Souls' Place, Portland Place. It is a capital and animated likeness, full of character and faithful, as all the painter's pictures are. It is also life size. The author of 'Tom Brown's School Days,' at half length, is seated in a chair, bare-headed, wearing a brown overcoat trimmed with fur, and, with crossed knees, turned in three-quarters view to our right. Subscriptions for other portraits are desired.

THE New Gallery's Exhibition of Early Italian Art, which opened to the public on Monday last, contains, amid a good deal of archaic rubbish, not a few pictures of a high class, especially Botticelli's, an Antonello da Messina which no one should overlook, a Bronzino of good quality, a Franciabigio, some capital Ghirlandaios (of which a lovely 'Portrait of a Lady,' No. 159, lent by Lord Crawford, cannot be admired too much), two or three Lippis, "Raphaels" we must not now criticize, and specimens of other admirable masters, none of them above the average. Besides these treasures, the gallery is crowded—indeed, we think undesirably so—with furniture, medals, plate, decorative bronzes, armour, carvings, ceramics, ivories, embroideries, illuminated MSS., printed books, and drawings. Altogether, since the great and comprehensive collection of Mediæval Art, so called, which was held at South Kensington in the "fifties," we do not know of an English exhibition devoted to the art and art craftsmanship of from 1300 to 1550 which has equalled this one. The catalogue is a mere descriptive list, sometimes not so much as that, and neither historical nor critical. We shall hope to say something more about the exhibition next week.

A host of friends will be glad to hear that the health of Mr. T. Faed having considerably improved, he has, at least partially, and in an important degree, recovered his sight. We hope to have pictures of his at the next Academy exhibition.

At the gallery of Messrs. H. Graves & Co. may be seen a collection of sporting pictures and others by Mr. D. Adams.

By an oversight we spoke last week of Mr. H. S. Milman as a son, instead of a nephew, of the late Dean of St. Paul's.

#### MUSIC

NEW PIANOFORTE MUSIC.

*Echoes: a Musical Birthday Book.* Selected and arranged by Eleanor Brett. (Leadenhall Press).—This quarto volume contains 366 brief

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extracts, from about six to about twenty bars each, from almost every conceivable source, either composed or arranged for the pianoforte, with blank spaces for names or inscriptions. No particular method seems to have been followed in making selections. The Christmas hymn "Adeste fideles" appears on March 4th, and Christmas Day itself oddly associated with one of Haydn's minuets. A "Papillon" of Schumann is placed against May Day, which is, to say the least, rather premature; and Schubert's "Der Tod und das Mädchen" looks grim and inappropriate on the 24th of the same month, which, by the way, is the Queen's birthday. But if there is little evidence of design in the excerpts, the book itself is well got up, and is, therefore, suitable as a birthday present.

*Musical Kindergarten*, by Carl Reinecke, Op. 206, Book 9, Part 2 (Augener & Co.), contains ten brief sketches in the industrious Leipzig composer's best style, arranged both as solos and duets. They are intended for moderately advanced players.—*Trois Chansons*, by S. Noskowski, are elegantly written pieces, and have the character of song-transcriptions.—Far simpler are *Feuilles Volantes*, by C. Gurliitt, a series of twelve little pieces after the style of Schumann's "Kinderscenen."—Those who need new piquant and unpretentious pieces for four hands will probably be pleased with *Trois Nouvelles Danses Espagnoles*, by Anton Strelitzki. By the same prolific composer we have Nos. 51 to 63 of *Moreaux pour Piano*, a series of agreeable *salon* trifles written in an artistic style, and mostly in dance rhythm.—*Dorfmusik* is the title of eighteen little sketches by Richard Kleinmichel, certain to please juvenile pianists owing to their attractive titles and general brightness. Nothing better for young players has been issued for some time than this series of "village scenes," which, it should be added, are published as separate pieces.—*Short Original Pieces* consist of twenty-five compositions, averaging perhaps twenty bars, by Reinecke, Gurliitt, Krause, Pauer, Scharwenka, Schumann, Mendelssohn, and other composers of mark.—More elaborate, though not very difficult, are *Four Characteristic Pieces* issued in one book, by Charles Wood, Op. 6, at once genial and musicianly, and noteworthy for touches of contrapuntal ingenuity.—*Sonatina in G*, by A. Laubach, is an unpretending work in two symmetrically written movements, the style being that of the Hummel-Dusseck period. The same composer's *Valse Caprice* is far more modern and more difficult, though it is marked *moderato*.—A pleasing piece of a sentimental character, with the melody partly in the left hand, is *Chant des Naiads*, by George Mart; and *Rondo Scherzando on Moto Perpetuo* and *Die Lori vom Berge*, by F. Kirchner, may be commended as easy and agreeable sketches.—*Anthologie Classique et Moderne* is the title of a series of standard compositions, the examples before us containing respectively Beethoven's "Twelve Variations on a Russian Dance" and "Nine Variations on 'Quant à Bello.'"—Messrs. Augener also send twelve of Haydn's symphonies, admirably arranged for four hands by Max Pauer; Beethoven's symphonies, No. 1 in C, and No. 2 in D, equally well transcribed by E. Pauer; a new edition of twelve sonatinas in two books by Clementi, phrased and fingered by Dr. Hugo Riemann; transcriptions of Mendelssohn's overtures to "The Wedding of Camacho" and "Athalia," by E. Pauer; and a new edition, from the same hand, of Sterndale Bennett's Concerto in F minor, No. 4, with a compressed score of the accompaniments to be used on a second pianoforte.

### Musical Gossip.

A NEW volume of extracts from the works of Mr. Ruskin is in preparation, in the shape of

a collection of all his scattered sayings about the art of music. The volume is to be edited by Miss Mary Wakefield, who adds to her distinction as a musician the qualification of being a neighbour and friend of Mr. Ruskin's in North Lancashire.

THE NEW Year's Day performance of 'The Messiah' at the Albert Hall was in some respects very successful. The audience was exceptionally large, and the choruses were exceptionally well sung, Sir Joseph Barnby taking some of the florid numbers at a more moderate tempo than usual. The principal vocalists were Madame Albani, Madame Belle Cole, Mr. Philip Newbury, and Mr. Plunket Greene. Mr. Newbury has a tenor voice of very fine quality, and he sings with intelligence, but he needs some lessons in elocution.

THE financial report concerning the recent Norwich Festival has been issued, and shows very satisfactory results. The receipts were greater than at any previous festival in the east-country town for nearly thirty years, and notwithstanding the increased expenditure on account of the chorus and the engagement of M. Paderewski and Señor Sarasate, there remained a surplus of 626l.

AN orchestral and vocal society in connexion with the Imperial Institute is in course of formation. Communications from those willing to join, either as acting or non-acting members, should be addressed to the secretary of the society at the Institute.

A NEW volume of Liszt's letters is about to be published by Messrs. Breitkopf & Härtel, under the editorship of Frau Marie Lipsius. The letters were addressed to a lady who was formerly a pupil of the Weimar virtuoso.

THE *Musical Times*, which will complete a half-century of its existence in June next, is now enlarged to seventy-two pages, and much improved in appearance. Supplements, consisting of compositions for church choirs or choral societies, will be frequently presented.

M. CHABRIÈRE's opera 'Gwendoline' was produced in Paris last week, and appears to be extremely successful. The book in some respects resembles that of Wagner's 'Der Fliegende Holländer,' and the music is said to be rather advanced in character. The production of 'Tristan und Isolde' for the first time in French, with Mesdames Bréval and Deschamps-Jehin and MM. Jean de Reszke and Delmas, is therefore postponed until next autumn.

THE popularity of Smetana's operas is rapidly increasing in Germany, 'Die verkaufte Braut' and 'Der Kuss' being equally successful wherever they have been produced.

HERR MAX BRUCH has just published a new cantata, entitled 'Leonidas,' for baritone solo, male chorus, and orchestra.

### PERFORMANCES NEXT WEEK.

MON. Popular Concert, 8, St. James's Hall.  
THURS. Symphony Concert, 8, St. James's Hall.  
SAT. Popular Concert, 3, St. James's Hall.

### DRAMA

*Life and Art of Edwin Booth.* By William Winter. (Fisher Unwin.)

SINGULARLY little is known in England of that American stage of yesterday and to-day of which Mr. Winter has constituted himself the historian. Not a few of the more celebrated actors have visited and played in this country. Edwin Booth himself has been more than once among us, and Joseph Jefferson, John E. Owens, "Billy" Florence, and a score other excellent comedians have given us a taste of their quality; while one comic actor

of remarkable abilities, John S. Clarke, all but took up his abode in our midst.

To the fact that most of these artists played amidst unfamiliar surroundings, in pieces difficult of comprehension to Englishmen, and with companies incapable of doing justice to American humour, must be attributed the fact that few of them attained a reputation in England equal to that assigned them in their own country. We are not now speaking of such later arrivals as Miss Rehan and the Daly Company, Mr. Mansfield, and others. Of artists such as Burton, Burke, and Clara Fisher, whose names are as immortal as those of Munden, Liston, and Mrs. Nisbett, we know nothing except by report. It is to be hoped that Mr. Winter may carry out a scheme he once meditated in connexion with the man whose biographer he now is, and supply a full record concerning these worthies.

The position of Edwin Booth in America is foremost. If any rivalry is to be dreaded, it is not that of our Macready or Irving nor of Forest or Wallack; it is that of his father, "the elder Booth," whose adolescence in his art belongs to England, and his manhood to America. Next to Cooke and Kean, Junius Brutus Booth appears to have been the most inspired of tragedians. Some of his readings are preserved, and imitations of his style convey an idea of superb, if in a sense undisciplined power, and of a strange and wayward genius. From this man, whose portrait is far the most striking in Mr. Winter's fully illustrated book, Edwin Booth inherited what was highest in his art and most infirm in his nature. A man ordinarily of reserved habits, he was subject to periodical fits of gloom, directly transmitted from his father. Domestic conditions were calculated to foster melancholy, and the brilliant success which attended him did little to cheer his life. Like the greatest modern actors among ourselves, Macready, Phelps, Irving, he was an admirable character actor, good, as are all these, in parts such as Wolsey, Richelieu, and Iago; acceptable even in Bertuccio in Taylor's emasculated rendering of 'Le Roi s'amuse'; and more than acceptable in Hamlet. Mr. Winter says that he was a tragedian. This gives us pause. Mr. Winter's opportunities are unexampled, since he has witnessed practically Booth's entire career, and his opinion is in a sense authoritative. Appreciation, however—one of the most indispensable of gifts for a critic—is in Mr. Winter's case carried to extreme. The most eloquent and poetical of qualifying phrases descend from Mr. Winter's gracious pen. We thus read that "the salient attributes of Booth's art were imagination, insight, grace, intense emotion, and melancholy refinement," and "the controlling attribute—that which imparted individual character, colour, and fascination to his acting—was the thoughtful introspective habit of a stately mind, abstracted from passion, and suffused with mournful dreaminess of temperament." Now, rhapsodical as this is, we find no fault with it. It conveys even an idea, and a just idea, of what was distinguishing in Booth's art. It is none the less apotheosis. A similar strain of eulogy is maintained, and it is not confined to Booth. So keen is the love of Mr. Winter for the



profession he has watched, and so wrapt up is he in its followers and all that appertains to it, that he is less a critic than a priest. He is fervent, eloquent, earnest, pious, unconvincing—unconvincing, that is, to those whose familiarity with the subject is approximate to his own. Mean time his biography of Booth is a great advance upon most similar work. From the scandalous memoirs struck off immediately after the death of the subject by Curll to the jejune biographies of Boaden, lives of actors are inaccurate, insincere, unedifying. Campbell's life of Siddons is a piece of literary hack work. Barry Cornwall's 'Kean' is delightful, but inadequate. Mr. Fitzgerald's 'Garrick' is an apology for a man and an account of an epoch. As such it comes nearest to Mr. Winter's book, which is only not an apology because there is nothing to defend. Yet it is a melancholy tale of joyless triumph that Mr. Winter tells. He brings his subject before us as artist and man, he writes a book that for subject and treatment is alike delightful, and he furnishes interesting revelations of the American stage in the time of its highest glory. There are some striking illustrations. The portraits in character are as a rule inferior to those in private dress.

*Alan's Wife: a Dramatic Study in Three Scenes.* With an Introduction by William Archer. (Henry & Co.)—'Alan's Wife,' first produced at Terry's Theatre, May 2nd, 1893, with Miss Elizabeth Robins as the heroine, constitutes No. 2 of the printed series of plays performed by the Independent Theatre. It is ushered in by an explanatory preface by Mr. J. T. Grein, the editor, followed by a dissertation longer than the play by Mr. William Archer. Interesting, and in a sense important, is the exposition of Mr. Archer's views as to the limits of art. It takes, however, the curious form of a polemic between Mr. Archer, as representative of his own views, and Mr. Walkley, as, for once, the exponent of the more conventional order of criticism. It seems, indeed, as if it were the established order of things in the new school that critic shall call unto critic even as "deep calleth unto deep." It is a not unacceptable form of log-rolling, and is likely to please a limited public. The grim story of infanticide which is told by the anonymous author may be read with interest. Miss Elizabeth Robins, Mr. Grein, and Mr. Archer unite in describing it as of considerable dramatic achievement. We are indisposed to quarrel with the view, but hold, with Mr. Walkley, that it is a class of work of which we may easily have a surfeit.

*Old Gamul: a Lyric Play.* By Thomas Newbigging. (Fisher Unwin.)—To a well-known story from the 'Gesta Romanorum,' which he has already versified, Mr. Newbigging has given what purports to be a dramatic setting. How far he has succeeded in attempting to produce a play he leaves to the critical reader. He has at least modernized and vulgarized a story which was best left in the original; he has introduced choruses of fairies and the like, supplied a rustic love interest, and furnished lyrics with a certain measure of lilt, but with no higher quality. He has not produced a play. He has, in fact, without making a spoon, spoilt a horn.

*Lady Windermere's Fan.* By Oscar Wilde. (Mathews & Lane.)—The opinions expressed concerning Mr. Wilde's play at its first production are confirmed upon perusal of the printed volume. It is saucy, clever, amusing, insincere, and unconvincing. The sustained silence of the hero to his wife, and that, moreover, of Mrs.

Eryllynne to her daughter, though not motiveless, are inadequate in motive; and Mrs. Eryllynne herself, with her airs and extravagances, is unpleasing and unnatural. Forget these things, and the comedy, to which Mr. Wilde has added a second title, 'A Play about a Good Woman,' is entertaining. Not very deep nor perhaps very original is its epigram. It is none the less smart and acceptable; the characters of the play are lifelike, and the satire of modern society goes home. The work is now issued in a form that would have delighted the soul of Sir Benjamin Backbite, of whose compositions it has at least the flippancy. A daintier volume the publishers have not issued.

### THE WEEK.

DALY'S.—'The Country Girl,' based by David Garrick on Wycherley's 'Country Wife.' Played in Three Acts.

MISS ADA REHAN's performance of Peggy Thrift in the revival at Daly's Theatre of 'The Country Girl' has the petulance and the animal spirits characteristic of her performances in comedy. It is too pronounced in scenes, as her impersonations are apt to be, and is lacking in the witchery that has been assigned to Peggy. It is none the less a vivacious and, in a sense, inspired presentation of a romp, and where it goes farthest astray is in scenes introduced into the play by the latest adapter, Mr. Daly, for the express purpose of offering opportunity for exaggeration and of thus quickening the action. When Belville gives the heroine, dressed as a boy, her first lesson in modish life, she benefits by his council, and to escape the kiss for which she longs dodges in and out among the promenaders in the park. Beaux and belles, wheeled about her in her impetuous progress, fail to resent her impertinence, and contemplate with amusement her riotous escapades. Tired and out of breath, she throws herself on the seat, and, when her lover catches her, kisses him with as free a heart as ever a London maiden kissed her pursuer in the now almost forgotten revels of Greenwich Fair. This does not belong to last century comedy, but the scene interpolated is not of the time of Molière, Wycherley, or Garrick, through whose hands the comedy successively passed. It is scarcely, we should suppose, of the present time in America. Its interpolation is accordingly a specimen of the mistaken effort now constantly renewed to leaven old comedy with modern farce. In her entire bearing in feminine guise Miss Rehan would have done better had she exhibited more *gaucherie* and less high spirits. The performance has none the less very genuine power to amuse. Mr. Farren plays Moody in most effective style, and shows the value of the traditions he inherits. Miss Violet Vanbrugh is an agreeable Althea; but Mr. George Clarke as Sparkish, Mr. Allan Aynesworth as Belville, and Mr. Herbert Gresham as Harcourt are only moderately successful. The costumes are quaint and fantastic rather than pleasing, yet the whole was received with favour.

### Dramatic Gossip.

WHAT is called a "professional matinée" of 'The Headless Man' was given on Tuesday at the Criterion. Mr. Burnand's piece was received with enthusiastic applause by a representative company of actors, including many

"lights of the profession." What added special interest to the occasion was the delivery by Mr. Wyndham as Sam Hedley of a speech conceived and spoken in the very spirit of that oblivious personage. This pleasant and witty address was equally novel and amusing.

'A WOMAN'S WON'T' now forms the *lever de rideau* at Daly's Theatre. In this Miss Isabel Irving is the wife, Mr. Sidney Herbert the husband, Mr. James Lewis the father-in-law, and Mrs. G. H. Gilbert the mother-in-law.

MRS. BERNARD BEERE will appear for a charitable purpose at an afternoon performance at the Criterion in a dramatic study entitled 'Beyond.'

THOUGH much pulled down by his severe illness, Mr. Hare is sufficiently recovered to permit of his performance of the arduous part assigned him in 'An Old Jew,' which will accordingly be produced to-night at the Garrick.

FOR Monday next Mr. Daly promises 'Twelfth Night,' with Miss Ada Rehan as Viola.

A FARCE by Mr. Sapte, entitled 'Uncle's Ghost,' is said to be in contemplation at the Opéra Comique.

AFTER a long spell of success at the Shaftesbury, 'Morocco Bound' has been transferred to the Trafalgar Square.

### MISCELLANEA

*Forbears.*—This well-known Lowland Scotch word for "ancestors" is ill explained by Jamieson, who entirely misses its etymology, though he records the spelling *forebears*, which gives the clue to it. It has nothing to do with the verb *to bear*, as he supposes. It is precisely *fore-be-er*, i.e., one who is (or exists) before; and is so derived in the 'Century Dictionary.' However, the said dictionary neither proves the point nor explains the spelling. The spelling is due to the use of *-ar* for *-er* in Lowland Scotch, which has *makar* for *maker*, and the like; the plural being written *makaris*, later *makars*, instead of M.E. *makers* or Mod.E. *makers*. Hence *be-ar* stands for *be-er*, and *be-ar-is* or *bears* is the equivalent of *be-ers*; formed with the suffix *-ar* or *-er* from the verb *to be*. We actually use the suffix *-ar*, for clearness, in the word *li-ar*, because the spelling *lier* looks dubious. The Scotch for *liar* was *leear* or *lear*. The simplest proof that the old pronunciation is in accord with the etymology is to observe the following lines in Montgomery's 'Poems,' ed. Cranstoun (Scot. Text Soc.), p. 211, ll. 213-4:—

Quhilk was begun, they said, be thair forbears;  
Some held thaim treu, and others held them lears.

The evidence afforded by this rhyme is so satisfactory that it frees the etymology from all doubt. Jamieson remarks that the first syllable should rather be *fore-* than *for-*, which is of course, in any case, true. But his instance is unfortunate. He cites the spelling *forebears* from Gawain Douglas; but Small's edition has *forbears*, which appears as *forbears* in the glossary. Perhaps he found such a spelling in an older edition. Jamieson further remarks that "this word appears in no other language." Nevertheless it is fairly paralleled by the Germ. *Vorweser*, a predecessor.

WALTER W. SKEAT.

TO CORRESPONDENTS.—R. W.—G. E.—A. I.—C. G. B.—R. T.—C. H. R.—F. L. S.—received.

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